

Saturday 15 October 2016

# Amateur



TESTED

## Nikon D500 vs Canon EOS 7D MkII

Which one of these is the best APS-C DSLR money can buy?

# Photographer

Passionate about photography since 1884

# Night fever

Get your best-ever **low-light** photos

## Shooting stars

Techniques behind the world's best **astro photography**

TESTED

## Panasonic Lumix 12-60mm

Mid-price zoom  
lens for Micro  
Four Thirds



## De Vere Long Tom

Shooting with one of the  
world's rarest cameras



**Richard Dunwoody** The **former jockey** on his new career as a photographer



**EARLY BIRD FREE PRE-REGISTRATION ENDS OCT 31 WITH A CHANCE TO WIN A CONVENTION SUPER TICKET PLUS ACCOMMODATION WORTH £1200!**



# The Societies of Photographers Convention 2017

Europe's Largest 'All-Welcome' Photographic Convention

**Full Convention**  
11-15 January 2017  
**FREE\* Trade Show**  
13-15 January 2017  
Hilton London Metropole Hotel

## TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL



## Attend The Societies 2017 London Photographic Trade Show for free\*

All the latest photographic equipment, products and services will be on show, and attendees will be able to watch demonstrations from leading manufacturers on their products. All the major players in the industry will be exhibiting, so it's a good opportunity to meet the key personnel behind the latest photography equipment.

Many of the 150+ exhibitors will also be offering special deals on their products and services, exclusive to the show with Cameraworld and Park Cameras the main supporting dealers.

**OVER 40 HOURS OF FREE SEMINARS AND DEMOS.**

Register today to secure your FREE tickets to the 2017 Trade Show.

*"As an amateur, it is good to be able to see work and facilities at the professional level. It's great for developing my own ideas and aspirations." – Brian Cable*

**REGISTER  
TODAY FOR  
YOUR FREE  
TRADE SHOW  
TICKETS.\***

## What's on

FREE\* to enter Trade Show  
4 day of Masterclasses  
Hands-on Superclasses  
Business School  
Location Seminars  
Qualification Assessments  
20x16" Print Comp Judging  
Awards Dinner  
Welcome Party

## Masterclasses

Don't miss out on the chance to start off the year with inspiration from some of the world's best photographers.

**200 hours of Masterclasses  
have been confirmed.**

**Masterclass Tickets:**  
Day Pass from £50  
4 Day Full Pass from £150

**YOU CAN  
ATTEND THE  
FULL 4 DAY  
MASTERCLASS  
PROGRAMME  
FROM JUST  
£150.**



**REGISTER FOR YOUR TICKETS BEFORE OCT 31!**  
AND ENTER OUR 'WIN A SUPER TICKET DRAW' WITH PRIZES WORTH £1200

[swpp.co.uk/convention/](http://swpp.co.uk/convention/)

\*Pre-register before 15 January 2017 to avoid £10 entry fee to Trade Show.





## In this issue

### 12 When the lights go down

Three top pros provide tips on creative low-light shooting

### 20 To infinity & beyond

We gaze upon the winning pictures from the 2016 Insight Astronomy Photographer of the Year and speak to one of the judges, Pete Lawrence

### 30 Backing the right horse

Amy Davies talks to former jockey Richard Dunwoody about his passion for photography

### 36 Location guide

Andrew Mason explains how Padley Gorge is great for landscape photographers

### 38 Appraisal

Expert advice and top tips on improving your pictures from Damien Demolder

### 42 Top-flight APS-C DSLRs

Antony Henson pits the Canon EOS 7D Mark II against the Nikon D500

### 49 The Long Tom camera

Andrew Sanderson on how he acquired a camera built for the Queen's coronation

### 53 Panasonic Lumix G Vario 12-60mm f/3.5-5.6 Asph Power OIS

Andy Westlake tries out Panasonic's mid-range weather-sealed standard zoom lens

## Regulars

### 3 7 days

### 18 Inbox

### 34 Photo Insight

### 40 Accessories

### 57 Tech Talk

### 82 Final Analysis



Autumn is well and truly here, which means shorter days. It's a shame summer is over, but autumn brings its own pleasures, such as misty mornings, and russet and gold foliage. With less light available, though, it's important to be on top of your low-light photography skills, so turn to pages 12-17 for a timely reminder. There are also lots of intriguing creative effects to try out with longer exposures. The other extreme

of low-light photography is astro photography, which is also featured in this issue as we reveal the winning entries from the 2016 Astronomy Photographer of the Year.

It's turning out to be a bumper year for cameras, too, so there are lots of hardware highlights in this issue. Find out how the Nikon D500 shapes up against the Canon EOS 7D Mark II, check out a great new Lumix lens, and learn more about the rare De Vere Long Tom. **Geoff Harris, deputy editor**

JOIN US ONLINE **Amateur Photographer** amateurphotographer.co.uk

Facebook.com/Amateur.photographer.magazine

flickr.com/groups/amateurphotographer

@AP\_Magazine

amateurphotographer magazine

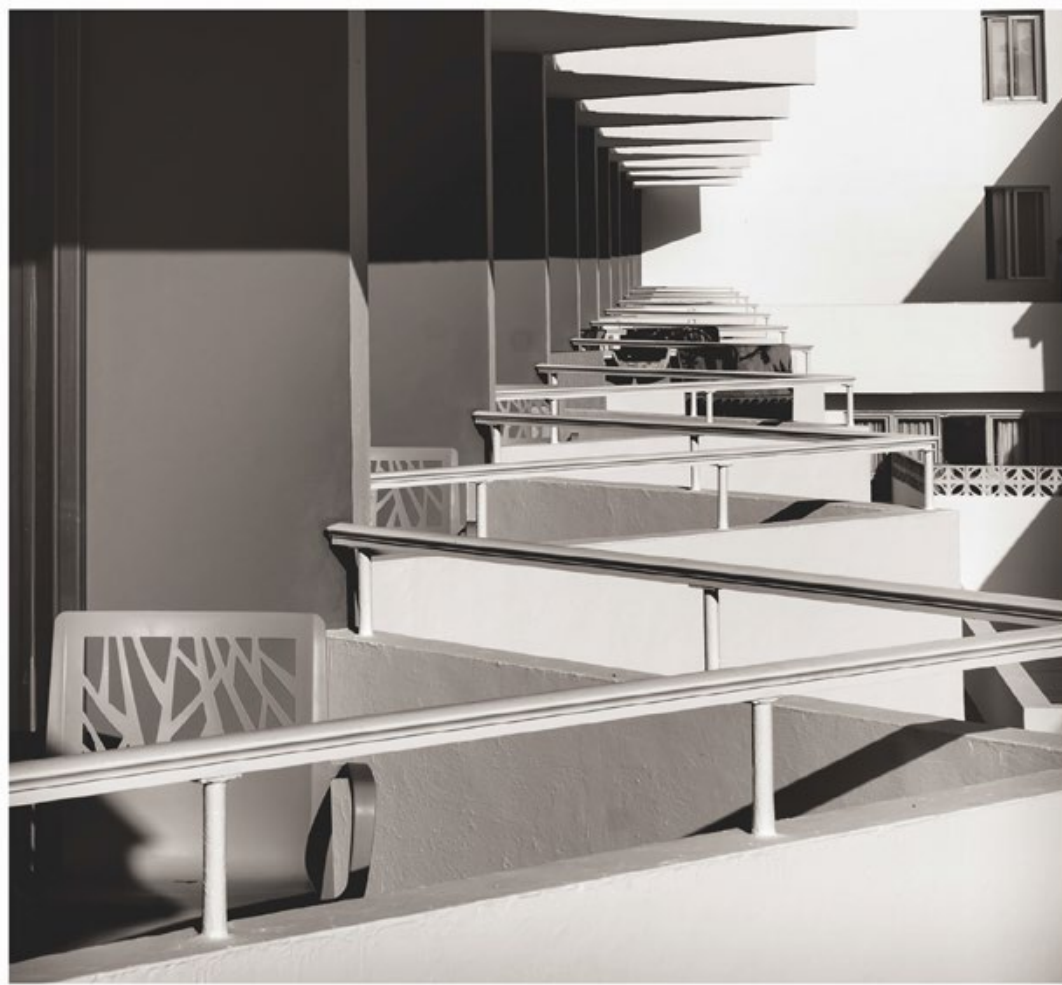
## ONLINE PICTURE OF THE WEEK

### Line and Length by Amar Sood Nikon D610, 35mm, 1/400sec at f/11, ISO 100

AP reader Amar Sood uploaded this graphic architecture image to our Twitter page. It's a fine example of how the right light can reveal strong geometric patterns in everyday scenes. The image also utilises the tried-and-tested method of leading lines. Sometimes the classics really are the best.

'This image was taken from my hotel balcony in Portinatx, Ibiza,' says Amar. 'I loved the strong, bold lines of the balconies and the way they lead the eye through the scene. I also couldn't believe my luck with the chairs being perfectly aligned on the first three balconies! I instantly knew this was going to look great in black & white (tri-toned in Photoshop).'

© AMAR SOOD



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

**PermaJet**  
PROFESSIONAL INKJET MEDIA



**Win!** Each week we choose our favourite picture on Facebook, Flickr, Twitter, Instagram or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford

### Phottix reveals Indra 500LC

The Indra 500LC is the first studio flash head to incorporate Canon's RT system radio control, according to Phottix. This means it will be possible to trigger the Indra 500LC remotely using a Canon ST-E3-RT with full TTL metering. With 500W/s output, the Indra 500CL will cost £1,099. For full details visit [www.phottix.com](http://www.phottix.com).



### World Food Programme goes pro



© SIMON BROWN

The World Food Programme has collaborated with the Pink Lady Food Photographer of the Year competition to draw attention to its work across the world. A new category, Food for Life, has been created specifically for the 2017 contest, and is now receiving entries.

### New addition to Polaroid family

The Polaroid Snap Touch was announced at Photokina 2016 and is now available for pre-order. Combining classic instant photography with modern digital features, the Snap Touch carries a 3.5in LCD touchscreen and full HD video recording while still making use of the ZINK printing system to provide instant full-colour, 2.3in photos.



### Leica's range of leather accessories



Leica has launched premium leather accessories, including pen cases and slip cases for the Huawei P9 (for which it recently supplied optics) and the iPhone 6/7 series. Leica's products do come at a price: £56 for a single leather pen case.

### Taylor Wessing announces shortlist

The three photographers shortlisted for the prestigious Taylor Wessing international portraiture competition are Joni Sternbach, Kovi Konowiecki and Claudio Rasano. Subjects range from school uniforms in Johannesburg to tintype shots of Californian surfers. The winner of the £15,000 prize will be announced on 15 November. Visit [www.npg.org.uk](http://www.npg.org.uk).



© JONI STERNBACH

## WEEKEND PROJECT

### Shoot translucent objects up close

Translucent objects - those that diffuse or distort the light hitting them - make ideal photographic subjects, when viewed up close. Stained glass, tissue paper and leaves are good examples. If you've ever visited Sainte-Chapelle, the Gothic chapel in Paris, you will observe the breathtaking effect light diffused by coloured glass has on a building. But you can find subjects that benefit from being backlit anywhere, such as a leaf with attractive venation or the texture changes when you hold a petal to the light. You can shoot objects in their natural environment, but for full control, take them home and set up a mini studio in front of a window.

**1** Try taping a leaf to a window and keep the leaf as flat as possible against the glass. You could also try placing leaves on a lightbox and shooting down on them. It can help to press them in a book first.

**2** If you have a DSLR rather than a mirrorless camera, use the mirror lock-up feature. It instructs the camera to flip the mirror out of the way before activating the shutter, allowing vibrations to die down.



© GRAHAM NEWMAN/GETTY IMAGES



# BIG picture

Incredible scenes from  
Weather Photographer  
of the Year 2016

◀ We featured Tim Moxon's winning image in the RMet-RPS Weather Photographer of the Year competition in AP 1 October. For this week's Big Picture we take a look at one finalist's image. 'The *Guanabra* is a 240m-long super tanker,' says photographer Graham Newman. 'I was [later] invited on board to meet the captain and the crew who were on watch when the ship was struck by lightning off Fremantle in Australia. One crewman had been fishing off the port side and had only just returned inside when the ship was hit. Shortly after taking this shot, the lightning cell closed on my position on the beach. I grabbed my equipment and ran.' See more winning images at [www.rps.org/weather](http://www.rps.org/weather).

## Words & numbers

As the moon  
emerges,  
I relish the  
ripples and  
surprising  
shimmers

**Katherine Young**

Runner-up at Astronomy  
Photographer of the Year 2016,  
'Our Moon' category

191,000

Number of people who  
visited Photokina 2016 in  
Cologne, Germany

SOURCE: PHOTOKINA 2016



**3** Macro subjects require precise adjustments to focusing, so it's worth investing in a focusing rail to move the camera by just a few millimetres. An example is Manfrotto's 454 Micro-positioning Sliding Plate.

**4** Ensure you clean the glass before taping your leaf to the window, because any dirt might appear as unsightly shadows in your shot. Give your leaf a quick sweep with a paintbrush to remove any debris.

If you hold a leaf up to the light, the intricate venation can make an interesting picture

© TRACY CALDER





Very short flash durations allow effective 'freezing' of subjects



© IAN CRAWFORD

# Profoto unveils 'the world's fastest flash'

PROFOTO has revealed details of two new flash accessories, and they are all about speed.

The Pro-10 is the lighting manufacturer's latest studio flash head and features a staggering 1/80,000sec flash duration in its 'freeze mode', combined with a recycle time of up to 50 flashes per second and 2,400W/s of flash power. It will also come equipped with through-the-lens (TTL) capabilities and high-speed sync of up to an impressive 1/8,000sec.

Profoto appears to be aiming the Pro-10 squarely at creative photographers, stating that the faster flash times will give photographers more options for creating shots that wouldn't have been possible before. The company calls the Pro-10 'the perfect fusion of speed and power'.

While there's no word yet on a full release date or price, users can arrange to rent a sample for their shoots now. Also on the Profoto release agenda is the D2, which is dubbed the 'world's fastest monolight with TTL'. This also features high-speed sync up to 1/8,000sec, up to 20 flashes per second and flash durations that run as short as 1/63,000sec.

The D2 is now available in both 500W/s and 1,000W/s versions, adjustable in 1/10 f-stop increments over a 10 f-stop power range for extra control. It seems that control won't come cheap, though, as the 500W/s retails at around £1,195 and the 1,000W/s version comes in at a hefty £1,555.

Both the Pro-10 and D2 offer TTL when paired with Profoto's Air off-camera remote.

In other Profoto news, the company has announced a collaboration with Sony, with the aim of bringing Profoto products to Sony

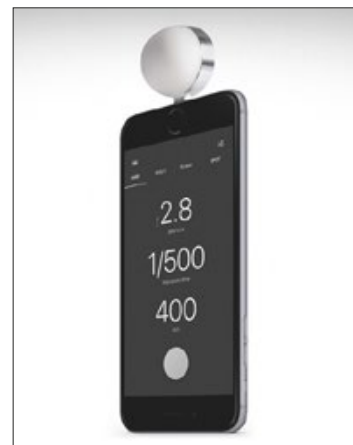


The Pro-10 features an impressive flash duration of up to 1/80,000sec

Alpha users with interchangeable-lens cameras. The first of these, the Air remote TTL-S, will be available in early 2017. Visit [profoto.com](http://profoto.com).



The D2 will come in both 500W/s and 1,000W/s versions, with both featuring TTL



## Lumu turns iPhones into light meters

A NEWLY updated crowd-funded device for iPhone users will soon be making an appearance from Slovenia-based Lumu Labs, combining multiple light-metering devices into one handy tool.

The Lumu Power slots into the Lightning connector on iPhones (see above), opening the app and turning the device into a tool to measure colour temperature, white balance, flash and ambient exposure – all from one location.

The Lumu Power Kickstarter campaign raised over \$310,000 for the Lumu Power. It is available to preorder (\$229) now, ahead of a November release. Visit [lumu.squarespace.com](http://lumu.squarespace.com).



Subscribe to  
**Amateur  
Photographer**  
**SAVE  
28%\***

Visit [amateurphotographer.subs.co.uk/CBT6](http://amateurphotographer.subs.co.uk/CBT6) (or see p48)

\* when you pay by UK Direct Debit



All three KeyMission cameras will be compatible with a range of Nikon accessories and mounts



# Nikon expands KeyMission action cams

**N**IKON has revealed full details of its three new KeyMission action cameras. The KeyMission 360 was first shown in January. It is the first Nikon camera to shoot full 360° in full 4K UHD, and features two f/2 lenses and two 21MP sensors working together to create composite 360° imagery housed in a waterproof and shockproof design.

Nikon says users will also be able to utilise customised shooting modes like Superlapse and Timelapse, or shoot 360° still images at 23.9 million pixels. Together

with the camera itself, the KeyMission 360 will be supported by a variety of mounts and accessories for ease of use, including a standard 1/4in tripod socket.

The second model, the KeyMission 170, features a super-wide 170° view, a f/2.8 aperture lens and 8.3MP CMOS sensor (also capable of 4K recording), promising a 'POV experience' when shooting. Like the 360, the 170 will feature in-camera Electronic Vibration Reduction that will help with smooth recording, and it will be

compatible with Nikon's range of accessories.

The third model, the KeyMission 80, is a compact and lightweight alternative, offering a 12MP sensor and f/2 lens with an 80° field of view, aimed at speed and spontaneity when shooting.

All three cameras will offer SnapBridge support for editing and sharing on the go. Sales of the new KeyMission products will be starting this month, available at suggested retail prices of £419.99 (360), £329.99 (170) and £250 (80).

## Metz launches compact flash unit

**G**ERMAN maker Metz has revealed details of its mecablit M400 compact on-camera flash unit, which is due to go on sale early this month.

Built with mirrorless cameras in mind, the mecablit M400 is 30% smaller than traditional flash units and will offer its users a compact but high-performance system. The mecablit M400 features high-speed sync, auto TTL and an adjustable LED video light. There is also an integrated OLED display with what Metz says is a simplified user interface for viewing and adjusting settings.

The Metz M400 will be available from



The M400 is 30% smaller than a traditional flash unit

October for Sony, Nikon and Canon users, with versions for Olympus, Panasonic, Pentax and Fujifilm to follow. A price has yet to be confirmed.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



### Bright: Photography Exhibition

The open space of the Atrium Gallery at St James's University Hospital has been decorated with a range of photographs. Curated by Shutter Hub, this exhibition is built around the theme of 'Bright'. Sales contribute to the Yorkshire Cancer Centre Appeal.

Until 26 October, [www.leedsinspired.co.uk/events/bright-photography-exhibition](http://www.leedsinspired.co.uk/events/bright-photography-exhibition)



### Artists and Writers in Reading Prison

Reading Gaol, the UK prison that held Oscar Wilde, has a new programme of tours and exhibitions. One artist is Nan Goldin, whose work encourages visitors to peer through a peephole to glimpse scenes of passion projected inside.

Until 30 October, [www.readingarts.com](http://www.readingarts.com)



### Travel Photographer of the Year

The HIPphotofest in Hull is presenting an exhibition of the winners from the 2015 Travel Photographer of the Year. While you're there, check out the rest of the festival, where professionals come to exhibit, sell work and exchange ideas.

Until 25 October, [www.tpoty.com/exhibitions/hull-hipfest](http://www.tpoty.com/exhibitions/hull-hipfest)



### Fauna Brazil

The colourful and captivating wildlife of Brazil is the subject of this photography exhibition – one of several events making up the Horniman's Festival of Brazil in South London. You'll find plenty of animals on display, including jaguars, macaws and porcupines.

Until 8 January 2017, [www.horniman.ac.uk](http://www.horniman.ac.uk)



### Digital Splash 16

Digital Splash 16 is the place for photography enthusiasts to get hands-on with the latest equipment, seek expert advice and get involved in workshops from leading figures such as Kate Hopewell-Smith. AP will be there, so come along and say hello.

15-16 October, [www.digitalsplash.tv](http://www.digitalsplash.tv)



# TAMRON

*Super Autumn*

# £50

*Cashback*



*Get £50 Cashback on these Tamron Super Performance Lenses...*



For terms & conditions, more details and claim back form visit

**[www.tamron.co.uk](http://www.tamron.co.uk)**

**Offer valid from 15th September 2016 - 15th November 2016**

Last claim date 15th December 2016. Offer only valid from official UK Tamron participating stockists. See website for details.

**5 YEAR  
WARRANTY**

# TAMRON

 **TamronUK**



## Bookshelf



# The Drum Thing

by Deirdre O'Callaghan



Deap Vally drummer Julie Edwards pounds the drums

What do you call a drummer with half a brain? Gifted. What do you call someone who hangs around with musicians? A drummer. How do you get a drummer to get off your doorstep? Pay him £10 for the pizza.

Drummers get short shrift in the music world. They're usually the least-known member of the band and, as you can see, the punchline of endless jokes. What these preconceptions fail to consider is that without drummers, the majority of bands would be an unholy mess. What it also fails to note is that drummers are near athletes. If you've never tried drums yourself, give it a go and see how long you can keep up a steady rhythm.

Anyone with even the smallest modicum of understanding of music will immediately know that to be truly adept at playing the drums is to enter into the kind of state akin to religious enlightenment. For a real insight into this, check out Jay Bulger's excellent (if often uncomfortable) documentary *Beware of Mr Baker*, a film that follows the career of savant drummer and ex-Cream member Ginger Baker. Or you could take a look through *The Drum Thing*, Deirdre O'Callaghan's excellent collection of photographs and profiles

that features some of today's most accomplished drum-thumpers.

### Raw power

Deirdre was a member of the original team that set up *Dazed & Confused* magazine, and she established herself as someone with equal parts passion for music and photography. Here we see her merge those dual loves into a book that is not only utterly exhaustive (nearly 100 drummers are featured), but also genuinely fascinating. Accompanying each image is a generous block of copy that takes you inside the head of the subject – we learn what inspires them, moves them, drives them on. Deirdre has approached each of the subjects with fervour and respect. It's clear Deirdre has a deep passion for her subjects.

Her portraits are raw and meaty. The energy on display forces its way off the page and infects you. Even in the 'quieter' images – the straight portraits – we're able to get inside and feel our way around the head of the subject. This is perhaps one of the best music photography books to come out in a long while. Rarely do we see a volume like this so thoroughly researched and compiled with such obvious passion. ★★★★★



Published by Prestel Price £35 ISBN 978-3-79138-269-2, hardback, 256 pages

## Also out now

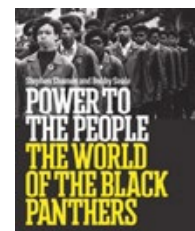
The latest and best books from the world of photography. By Oliver Atwell



© STEPHEN SHAMES, COURTESY OF STEVEN KASHER GALLERY

### Power to the People: The World of the Black Panthers

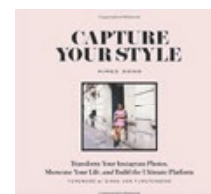
by Stephen Shames and Bobby Seale, Abrams, £25, hardback, 256 pages, ISBN 978-1-41972-240-0



IT'S BEEN 50 years since the founding of the controversial revolutionary party the Black Panthers. The group formed in 1966 during the civil rights struggles in order to practise militant self-defence and form community-based programmes. The group was an extreme reaction of a minority community who were so backed into a corner they felt they had to establish a forceful group in order to protect themselves from their daily oppression. Sadly, a quick check of today's news finds that the struggles are not so distant. This book is a fascinating study of the Black Panthers. The images by Stephen Shames are plentiful and show every side of the group. What we find is a party made up of genuine compassion for the community and a group that did so much to actually make a difference. We also have plenty of words from Bobby Seale, who gives readers an insider's history lesson, every inch of which is genuinely engaging. ★★★★★

### Capture Your Style

by Aimee Song, Abrams, £11.99, softback, 208 pages, ISBN 978-1-41972-215-8



AIMEE Song is possibly not a name you're familiar with. That doesn't matter. She has 3.9 million followers on Instagram. Just read that again: 3.9 million! This book, in its own words, shows you how to transform your Instagram photos, showcase your life and build the ultimate platform. While the images may not hold much appeal to readers of AP (Aimee in a doorway, Aimee in a dress, Aimee throws her hands in the air, Aimee, Aimee, Aimee...), what this book does very well is hammer home just how far-reaching Instagram can be. Like I said, 3.9 million. What Instagram is very good at is pushing you or your work as a brand. It depends entirely on how you feel about that word 'brand', but it's undeniably a powerful tool. Something to think about. ★★★★★





# Viewpoint Jon Bentley

Can an entire movie be captured in one photographic frame? Jon Bentley is inspired by this unusual technique, and tells us about his attempt at getting the perfect shot

**S**ometimes, when you first hear of a new item of photographic kit or a fresh picture-taking technique, even if it's only new to you, you can't wait to try it out. Over the years I've felt the itch to sample things like fisheye lenses, panoramic cameras, infrared photography and ISO 3,200 film.

I had this must-do enthusiasm recently, when I saw London artist Jason Shulman's work (see: [www.jasonshulmanstudio.com/photographs-of-films](http://www.jasonshulmanstudio.com/photographs-of-films)). He captures entire movies in a single image. Far from being the grey or brown monotone you might expect, his long exposures are beautiful and surprisingly varied: a condensed signature of a film, hinting at its colour palette, subject matter and even the composition favoured by a particular director. The ghostly face in his capture of *Deep Throat* and the radiantly varied glow of *Fantasia* are two of my favourites.

## Capturing movies in an image

I got out my venerable Nikon D3 and a 10-stop ND filter, placed a tripod in front of my TV and set about condensing some *Gadget Show* programmes. I opted for daylight white balance to match the TV and long-exposure noise reduction to avoid rogue bleached pixels. Having taken a normal exposure of the screen, I used one of those free smartphone apps to dial in the effect of 10 times ND, which suggested f/22 and ISO 100 to record an entire hour-long show.

My first exposure wasn't perfect by any means. The tiny aperture showed up the dusty state of my sensor, while moiré required the not entirely successful use of Lightroom's adjustment brush. But, as I tried more shots, I found myself increasingly intrigued to discover which visual elements dominated the exposure and what the technique revealed about the overall colour tone of a programme.

The shots I took of the complete show looked quite blue and rather uniform, but I found the 7-to-10-minute exposures I made of individual items more fascinating, as I get a sense of the subject and layered, identifiable shapes. An item on headphones shot largely in an audio studio had a cosy black/brown hue, while a holiday item shot in Spain had a rosier, sunnier tone. An item on Minecraft (pictured below) superimposed a spectral image of the game's characteristic 'hotbar' on my rather untidy study where I'd recorded many pieces to camera. Unlike Shulman's movies, *The Gadget Show* is full of graphics and captions that tend to find their way into the exposures, though I don't think this spoils the effect.

My pictures won't be in an art gallery anytime soon, but it was an enjoyable technique to try and I find the images unexpectedly revealing and hauntingly memorable.

**Jon Bentley** is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*.

Minecraft was one of Jon's photography experiments; the game's characteristic 'hotbar' is seen superimposed on his study



**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

## Social life

Here are some of our favourite images from the world of social media this week



Twitter



**Jason Riley** @jasonlriley

It may not be immediately apparent, but these are shadows of foliage thrown onto a rock surface – a beautiful set of images.

Join the conversation @AP\_Magazine



Instagram



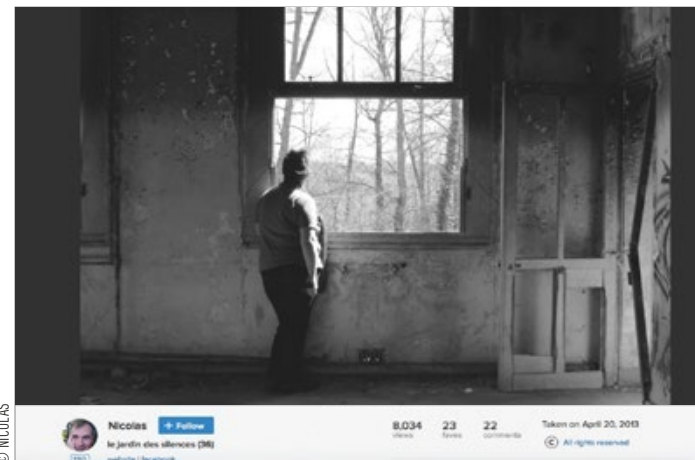
**Daniel Kordan** @danielkordan

Daniel Kordan took this image on the Uyuni salt flats in southwest Bolivia. This luminescent image took some planning using GPS in the day, as it's easy for a car to become stuck in the soft surface.

Follow us @amateurphotographer magazine



Flickr



**Nicolas**

In this image of quiet poetry, we learn how location can create a narrative. Who is this woman? What does she see outside?

Submit your photos to [apmag.co/flickr](http://apmag.co/flickr)



**Buy Now Pay Later with Zero Deposit**

## PENTAX K-1

Full Frame. Excellence Redefined.

The flagship of the acclaimed PENTAX K series. While inheriting PENTAX's traditional compact, durable body design, the K-1 adds essential values to the 35mm full-frame format, including state-of-the-art high-resolution technologies drawn from PENTAX's development of medium-format models, an array of exclusive shooting features, and remarkable environmental adaptability in the field.



BUY NOW  
PAY IN  
12 MONTHS



Our Price **£1,799.00**  
BUY NOW PAY IN 12 MONTHS

## UP TO £370 OFF

# SELECTED LENSES

use promo codes at checkout  
find out more on our website



16-50mm f2.8 AL (IF) SDM - **£75 OFF**  
150-450mm F4.5-5.6ED DC AW HD D FA - **£150 OFF**  
HD DA 20-40mm F2.8-4 ED Ltd DC WR - **£60 OFF**  
50-135mm SMC F2.8 ED (IF) DA SDM - **£75 OFF**  
100mm D-FA f2.8 Macro WR - **£370 OFF**  
HD DA 70mm f2.4 Limited - **£45 OFF**  
60-250mm f4.0 SMC DA ED IF SDM - **£110 OFF**  
43mm SMC FA f1.9 Limited - **£60 OFF**  
31mm SMC FA f1.8 AL Limited - **£110 OFF**  
300mm SMC DA f4.0 ED (IF) SDM - **£75 OFF**  
50mm SMC DFA f2.8 Macro - **£20 OFF**  
55mm f1.4 SMC DA SDM - **£60 OFF**

See [www.cliftoncameras.co.uk/Promotions](http://www.cliftoncameras.co.uk/Promotions) for more



## D500

A DX-format digital SLR camera that packs the incredible performance of the D5, Nikon's flagship FX-format model, into an agile body.

Body only: **£1799.00**  
BUY NOW PAY IN 6 MONTHS



## COOLPIX P900

If you're a keen photographer of wildlife or the night sky this camera packs an incredible 83x optical zoom lets you capture details not visible to the naked eye.

**83X  
ZOOM**



Body only: **£489.00**  
or pay **£13.35** per month



## OLYMPUS

## OM-D E-M1 Mark II

**NEW**

An advanced system of innovative technology and features designed to forever change the power of photography.

12-40mm Lens Kit  
Pre-Order now

Price to be confirmed



REVOLUTIONARY. IN EVERY WAY.

## OLYMPUS

## PEN E-PL8

**NEW**

this digital camera is going to be the IT Piece of the year!

PRE ORDER TODAY!



Body only - **£399**  
BUY NOW PAY IN 6 MONTHS

14-42 Lens Kit - **£499**  
BUY NOW PAY IN 6 MONTHS

Buy Now - Pay Nothing for 12 Months, means buy now and pay in full within one year, plus a £60.00 settlement fee and you will be charged absolutely no interest. Should the balance not be paid in full you will automatically enter into a loan agreement with 24 equal payments with a representative APR of 29.8%

Clifton Cameras Ltd is registered in England & Wales 5859660. Registered Office: 28 Parsonage Street, Dursley, GL11 4AA. Clifton Cameras Ltd acts as a credit broker and only offers credit products from Secure Trust Bank PLC trading as V12 Retail Finance. Clifton Cameras Ltd is authorised and regulated by the Financial Conduct Authority. Our registration number is 64436. Credit provided subject to age and status.



[www.cliftoncameras.co.uk](http://www.cliftoncameras.co.uk)

email: [sales@cliftoncameras.co.uk](mailto:sales@cliftoncameras.co.uk)

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street  
Dursley  
Gloucestershire  
GL11 4AA

tel: 01453 548 128

OPENING HOURS  
MON - SAT 10AM - 5:30PM





# When the lights go down

Creative low-light shooting is a challenge, but can be very rewarding. **Three top pros** from popular genres share their tips for getting luminous results when the light is failing

ALL PICTURES © LEE FROST (UNLESS OTHERWISE STATED)

## KIT LIST



### ◀ DSLR with high ISO performance

Any DSLR/CSC can be used, but models offering high ISO performance are better as image quality will be higher when you shoot at ISO 3,200 or above. The Nikon D5 has a maximum ISO of 3,280,000.



### ◀ Light, fast lenses

Primes/zooms with a 'fast' maximum aperture are ideal. They give a brighter viewfinder image and keep the shutter speed up and ISO down. The 50mm standard lens is perfect: it's light, fast and super sharp.



### ◀ Remote release

For long exposures, it's better to trip the camera's shutter with a remote release, as using your finger can move the camera. Some remote releases also have interval timers for shooting a sequence of images.





Dawn is a great time to head to the coast, as low light levels allow you to use long exposures and record motion in the sea  
Canon EOS 5D Mark III, 17-40mm, 30secs at f/16, ISO 200, 0.6ND grad



## Lee Frost

Lee is one of the UK's best-known landscape and travel photographers and an accomplished writer. After a stint working for the photographic press he went freelance, and now, more than 20 years later he is still going strong. Visit [www.leefrost.co.uk](http://www.leefrost.co.uk).

**T**he saying 'less is more' can be applied to many things in photography. Equipment is one – you don't need loads of it to take great photographs. Composition is another – the more you cram into an image, the less appealing it's likely to be. The same goes for light. You may assume that lots of it is required to produce successful shots, but in reality, the less there is the better. Sunrise and sunset are universally regarded as the most photogenic times of day, yet light levels are significantly lower than those at midday. The urban landscape also looks far more photogenic in the evening. Low light isn't just about the great outdoors – the same rules apply indoors as well.

### When day turns to night

When it comes to light, quality is always more important than quantity. A little special light beats loads of mediocre light hands down. Outdoors, low-light shooting begins as the day ends, and it ends as the next day begins. As soon as the sun dips below the horizon, day starts its slow transformation into night. Direct light on the landscape disappears and the sky overhead turns into a huge softbox that floods the earth with diffuse illumination, while the sky above the western horizon burns like fire (with any luck). Slot a hard ND grad filter into your filter holder and you can capture the lot in a single exposure – a foreground full of detail and a sky full of colour.

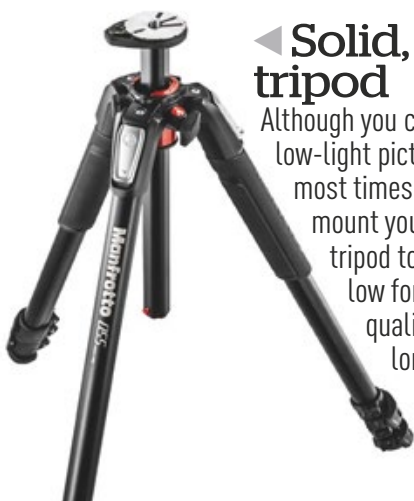
Twilight sees the warmth in the sky dissolve seamlessly into colder purples and blues, while daylight levels fade and scenes visibly darken. The urban landscape comes to life at twilight, when daylight has faded enough for man-made illumination to cast its technicolor spell, but there's still enough of it around to stop those shady spots from turning black. This crossover period between day and night is the prime time to shoot floodlit buildings, street scenes and cityscapes. To capture traffic trails, find an elevated viewpoint overlooking a busy road or roundabout, mount your camera on a tripod and use an exposure of 30-60secs to record moving traffic as colourful light trails. Autumn and winter are the best seasons to shoot traffic trails as twilight coincides with rush hour.

Painting with light is a great technique to try too. An easy option is to use a powerful torch



### ◀ Solid, sturdy tripod

Although you can shoot amazing low-light pictures handheld, most times you'll need to mount your camera on a tripod to keep the ISO low for optimum image quality, and use long exposures.



### Neutral density filter ▶

ND grad filters help balance the sky and foreground for coastal views and landscapes. At sunrise and sunset you'll often need a 0.9 density (3-stop) grad, while a 0.6 (2-stop) grad is for general use.



### ▲ LED torch

Torches are handy for painting with light both indoors and out. They also help you to see what you're doing when it's dark. Modern LED torches are amazingly powerful, yet small and lightweight.



## Low-light landscapes



**Moonset with pine**  
Canon EOS-1Ds Mark II, 135mm,  
1/10 sec at f/16, ISO 100,  
polariser, Lee 0.6 ND grad

© COLIN ROBERTS

SOME of the best low-light locations are those where the subject stands in profile on the horizon: monuments on hilltops, lines of trees along ridges, windmills in flat landscapes, and so on. When shot at dawn or dusk these features appear as strong silhouettes against a colourful skyline. Areas of water can also play a big part in low-light situations and so do mist-prone locations.

Shooting low-light landscapes requires a tripod and preferably a static subject. The main technical issue is noise, most noticeable in shadows and areas of plain colour. My approach to minimising noise is simple: I stick to a low ISO (usually 100) and select the widest aperture I can get away with to avoid unnecessarily long exposures.

Exposing for a low-light landscape is simple for me – I use ND grads to balance the sky, take a few test shots, check the LCD screen, and select the one I like best! My camera is a Canon EOS 6D and the lenses I use are a Canon EF 50mm f/1.8 STM, a Zeiss Distagon T\* 28mm f/2 (which requires an adapter to fit my 6D), and a Canon EF 135mm f/2L USM. I use Hoya circular polarisers for reducing glare and unwanted reflections, and a range of LEE ND grads for balancing light levels.

For metering, I leave the camera on centre-weighted average, and set my exposures manually, using the results on the LCD screen as a guide. I bracket my shots up to two stops on either side of the suggested exposure, just to be sure. I work in raw, so there is always a bit of post-processing to do. I usually shoot with the white balance set to daylight, then tweak the results in Camera Raw. Finally, I might apply selective noise reduction.

### Colin's top tips

- 1 Beautiful colours and luminous light around dawn/dusk don't last long, so plan your shots in advance.
- 2 Exploit 50mm prime (or 'standard') lenses: They are small and lightweight, and offer high optical quality at good prices. They have wide maximum apertures (f/1.8 or wider), making them ideal for low-light shots.
- 3 Don't restrict yourself to fine weather and clear skies. Try shooting in overcast conditions for a moody feel, or between rain showers when surfaces are wet and reflective.



### Colin Roberts

Colin was an amateur photographer working with film for more than 20 years, but in 2005 he turned professional and switched to digital. He travels across the UK in search of inspiring coast and countryside. Visit [www.colinrobertsphotography.com](http://www.colinrobertsphotography.com).

or a flashgun to illuminate a feature in the foreground of a scene, such as a jetty on a lake, or a statue or monument against the twilight sky. On a bigger scale you could use multiple flash bursts to illuminate the exterior of a building by walking around and firing the flash at different areas. Funfairs offer lots of different low-light opportunities. If you don't fancy lugging a tripod around, shoot high-ISO candids of people standing in pools of light – ISO 1,600–6,400 will be required. Alternatively, take your tripod and use exposures of 10–30secs to record movement in spinning rides such as a Ferris wheel or Waltzer. Combining a burst of flash with a slow shutter speed is a great way to capture folk having fun, as the flash will freeze them while the slow shutter speed adds blur to capture a sense of motion.

### Moonlight and the Milky Way

Once the sky looks black, you can turn your attention to the heavens. How about shooting landscapes in moonlight? Put water in the foreground so it picks up the shimmering silver ribbon of moonlight dancing on the inky-black surface. Or keep the camera's shutter open for 10 minutes or longer and turn night into day. Get as far away from civilisation as you can on a clear night and you can use a long exposure to record stars in the sky as trails of light. Point your widest lens towards the northern sky so you include the Pole Star (Polaris) and lock your camera's shutter open on bulb for 2 hours at f/4 on ISO 200. You'll be amazed by the results. Alternatively, use an interval timer and shoot 200–300, 30sec exposures one after the other, then 'stack' them



in Photoshop or use special software such as Image Stacker ([www.tawbaware.com](http://www.tawbaware.com)). For shots of the Milky Way you need your widest lens set to its widest aperture – ideally f/2.8 – and an ISO of 1,600–3,200. Shorter exposures are required to prevent the stars in the night sky from trailing owing to the earth's rotation. Divide the focal length of your lens by 500 to calculate the longest exposure you should use. For example, for a 20mm lens on a full-frame DSLR, it's  $500/20=25\text{secs}$ .

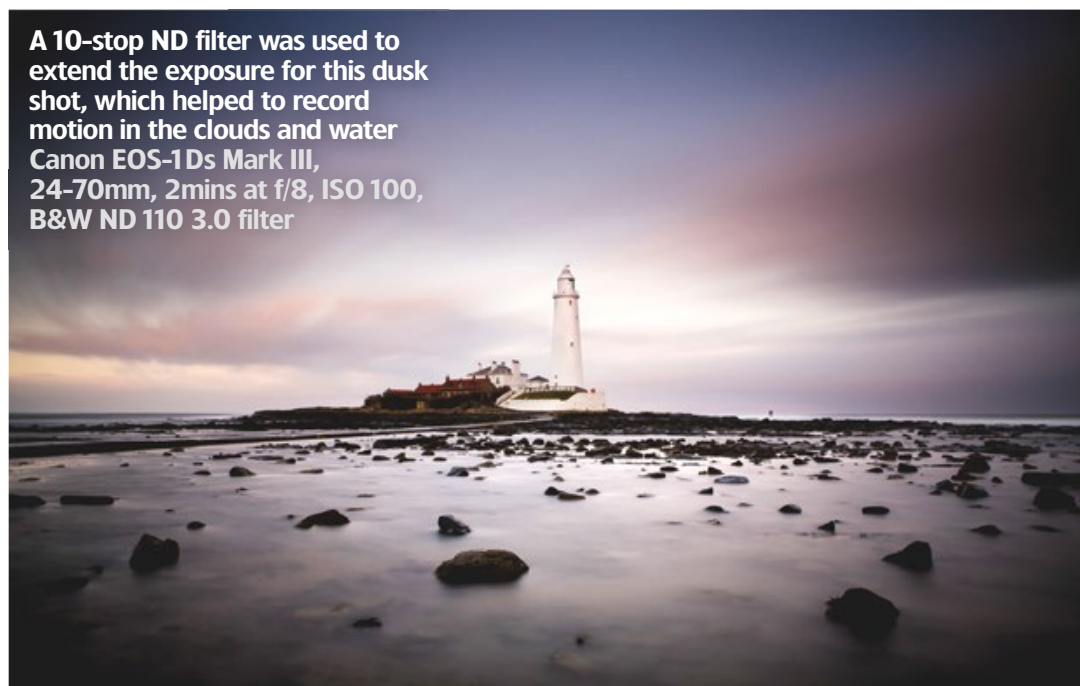


**Long exposures help you to record people as a sea of blurred bodies, which contrasts well with static features** Canon EOS-1Ds Mark III, 70–200mm, 13secs at f/16, ISO 100





If using a long exposure when shooting urban scenes, passing traffic will record as colourful light trails  
Canon EOS 5D Mark III, 14-40mm, 30secs at f/22, ISO 100



A 10-stop ND filter was used to extend the exposure for this dusk shot, which helped to record motion in the clouds and water  
Canon EOS-1Ds Mark III, 24-70mm, 2mins at f/8, ISO 100, B&W ND 110 3.0 filter

## Low-light metering

Modern DSLRs (and compacts for that matter) have amazing metering systems, so the days when low light caused major exposure headaches are long gone. For the best results, and an easy life, set your camera to its multi-pattern metering mode (Canon use 'Evaluative', Nikon use 'Matrix') and the exposure mode to aperture priority (AV).

Once exposure falls outside of your camera's automated shutter-speed range, you'll need to use the bulb (B) setting, which allows you to keep the shutter open for as long as you like. This may be marked on your camera's exposure mode dial or accessed in either shutter priority (TV) or manual (M) mode.

Whatever your subject, take a test shot. Then have a look at the preview image and histogram and adjust the exposure accordingly. The key is not to blow the highlights. This may be unavoidable with bright points of light such as street lamps in a night scene, but providing they are small, you don't have to worry.

## Low-light portraits



A low ISO ensures there is no noise  
Nikon D600, 85mm lens, 1/60sec at f/2.8, ISO 250, one off-camera flash

© ANDREW MASON

THE MAIN problems I encounter when shooting portraits in low light are noise and camera shake. Noise can often be dealt with using in-camera features, and post-processing techniques, but it's best to avoid it in the first place by using a low ISO, where possible. Camera shake can be overcome by using a wall, fence or other support to lean against or place the camera on.

Slow shutter speeds and moving subjects increase the risk of blur. So I try to use lenses with wide maximum apertures to allow as much light in as possible, and prevent shutter speeds from becoming too long. Sometimes I use a burst of flash to freeze motion. I shoot in raw and carry out most of my post-processing in Lightroom, which has excellent noise-reduction features.

When it comes to exposing for a low-light portrait I often look for a small amount of light from a lamp or window falling onto the subject's face, and take a meter reading from that area. Don't be afraid to underexpose the image slightly to create a moody portrait. I use manual mode to carefully control the exposure. My advice would be to let the shadows go to black and expose for the highlights (or bright areas on your subject's face).

I use a Nikon D600 with a 85mm f/1.8G lens, Yongnuo flash, Phottix remote triggers, and sometimes a reflector. I set the camera to manual mode, use a large aperture to provide shallow depth of field (and let in plenty of light), and keep my shutter speed around 1/100sec to avoid camera shake. I then adjust the ISO to obtain the right exposure. I also use noise reduction, spot healing and add some punch with the clarity slider.

### Andrew's top tips

- 1 Use a prime lens because it will let in plenty of light and provide shallow depth of field.
- 2 Don't be afraid to boost the ISO: It's better to have a noisy image than a blurry one. Don't be too scared of using high ISOs to keep your shutter speed high.
- 3 Use off-camera flash: Learn about off-camera flash. Just one, directed well, can look really good.



### Andrew Mason

Andrew has been a portrait photographer since 2006. He specialises in shots of business people, musicians and private individuals. Andrew also runs 36exp Photography Courses, and travels widely for his work. Visit [www.andrew-mason.com](http://www.andrew-mason.com).



## ➤ The great indoors

Low light is easier to achieve and control indoors, so you can create whatever mood you're after. Interiors lit by available light make great low-light subjects, especially old buildings like churches and cathedrals that are dark and mysterious. Capture daylight streaming through windows and catching key features, or switch to your widest lens and shoot the whole interior. In your own home you can experiment with candlelight and firelight, both high scorers in the mood stakes and ideal for portraits, nude studies and still-life shots. Even the light from a single match is enough to illuminate someone's face. When there's so little light to work with, exposures can easily become long, but the latest DSLRs have fantastic high-ISO capability. So if you bump it up to 1,600, 3,200, or even 6,400, you'll be able to take handheld shots with no trouble at all, and image quality will still be surprisingly high.

The light from tungsten bulbs and candles has a very low colour temperature – down to 2,000k. This means that it's very warm, so your images will come out with a strong yellow/orange cast. You can correct this by changing the white balance on your camera to tungsten, but doing so may destroy the mood of the lighting. So maybe shoot on daylight or auto white balance, then calm down the colour cast a little during post-production if it's too much.

For something more creative, try painting a still life with light from a



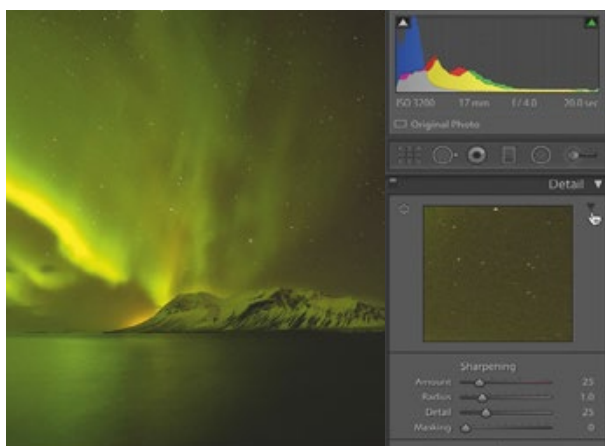
Welding makes a good low-light subject, but the intense brightness of the light can cause exposure chaos, so experiment  
Canon EOS-1Ds Mark III, 50mm, 1/200sec at f/2, ISO 1,600

small LED torch in a darkened room. A bunch of flowers, a bowl of fruit or any arrangement of interesting objects can be used, and you can build-up the light levels bit by bit, maybe placing coloured filters or gels over the torch for part of the exposure. Alternatively, trace the outline of your still life with a torch.

Factories, garages and other places of work where you find people with tools are great places to shoot low-light candids and portraits. Welders and grinders that kick out loads of sparks will add impact and interest. Or, if your subjects are

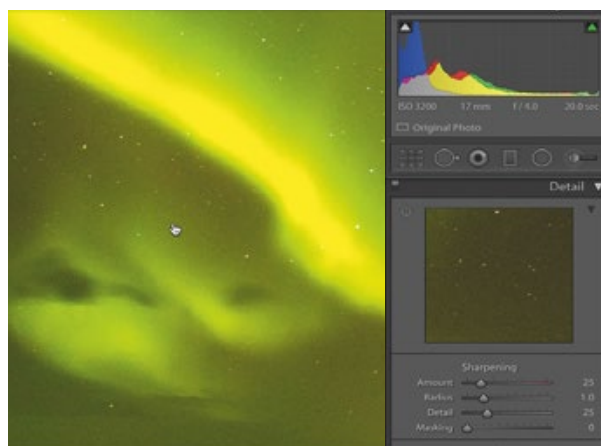
constantly on the move, slip a flashgun onto your camera's hotshoe and try your hand at slow-sync flash – where a slow shutter speed blurs your subject in the available light while the flash freezes them. It looks fantastic – especially if you set your camera to second (rear) curtain sync so that the flash fires at the end of the exposure. The available light in industrial or engineering locations can be amazing, with shafts of sunlight beaming down through small windows, cracks and holes, backlighting smoke and dust. This creates an atmospheric backdrop for

## NOISE REDUCTION USING LIGHTROOM, BY BEN HALL



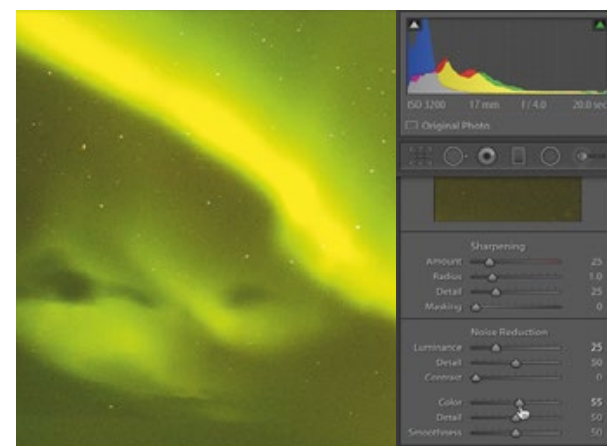
### 1 Find excessive noise

Noise reduction should be the last step on the processing ladder. Once you have completed all other adjustments, open the detail panel. Click the arrow in the top right corner. This opens a small window showing a section of the image at 100%. This can be moved, so select part of the image that shows an excessive amount of noise and where shadow areas are most affected.



### 2 Note the type of noise

With the Detail panel now open, you'll see sliders for colour and luminance noise. Colour noise appears as multi-coloured pixels and is regarded most unsightly. Luminance noise is monochromatic and more uniform in nature – similar to film grain. Click on your main image once to zoom in 100%, and scan around the frame, noting the most evident type of noise.



### 3 Adjust the colour

I usually start with the colour slider. Lightroom has its amount default set at 25, so use this as a base. Now move the slider to the right to increase the amount of noise reduction. As each image will be different, you'll need to use your own judgment as to how much to apply. Avoid excessive amounts of noise reduction as this can result in a loss of fine detail.



With candles the main source of illumination and subject movement a risk, a high ISO and relatively wide aperture are needed to keep the shutter speed down. Canon EOS 5D Mark III, 17-40mm, 1/10sec at f/5.6, ISO 2,500



environmental portraits and wideangle interior shots.

There are no hard-and-fast rules when it comes to shooting in low light. The subject range is vast, and experimentation is needed. Try new techniques like the ones discussed here. Push your camera to the limit of its capabilities. Take creative risks. You will make mistakes, but you'll also create some amazing images and realise that when it comes to light, the less there is, the better.

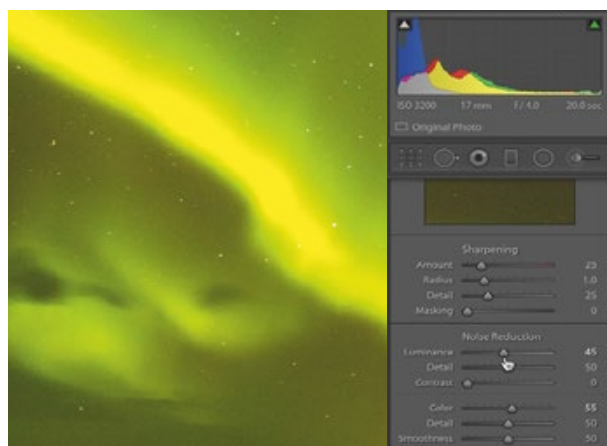


## Long exposure and noise

WHEN you use long exposures in low light, the sensor gets warm and you get 'hot pixels', which appear on images as tiny bright dots. They are caused by charge leakage from individual pixels in the camera's CCD and show up on long exposures because the pixels in question literally light up.

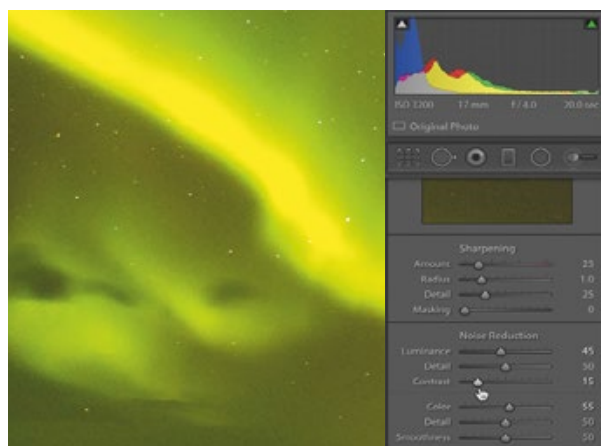
Modern DSLRs have a long exposure noise-reduction feature. This removes hot pixels by making a second identical exposure to the first one with the shutter closed; so the camera knows exactly where the hot pixels are and subtracts the dark frame image from the one you just made. However, the second 'blank' exposure has to be the same duration as the first, so if you make a 10-minute exposure, you'll have to wait another 10 minutes before the image pops up on the preview screen.

If you are impatient for this, keep Long Exposure Noise Reduction turned off and use noise-reduction software during post-production. Try Noise Ninja, Topaz DeNoise or Dfine2, which is part of the superb Nik Collection from Google. You can also use Photoshop or Lightroom (see below).



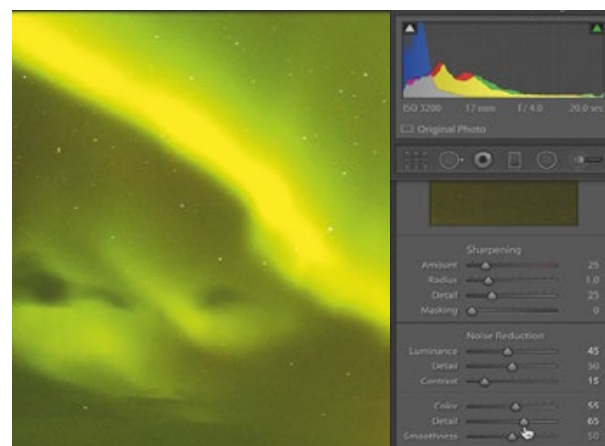
### 4 Adjust the luminance

After you have removed the colour noise, the luminance slider can be used to reduce the remaining luminance noise. Increase the amount slowly and pay close attention to the magnified image. Stop before you notice a loss of detail.



### 5 Adjust sliders sparingly

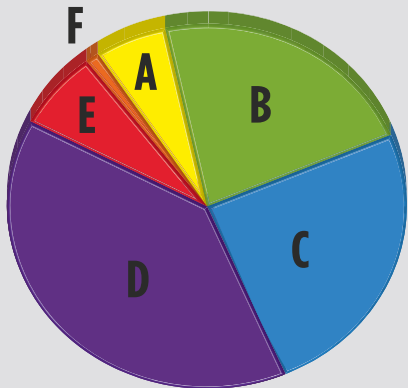
There are also sliders for detail, contrast and smoothness. The luminance detail slider controls the luminance noise threshold. Adding too much can actually introduce noise, so use it sparingly. The contrast slider controls luminance contrast, and again high values can create noise and mottling, so only add it in very small increments.



### 6 Detail and smoothness

For colour noise there are two more sliders: detail and smoothness. The detail slider controls the colour-noise threshold. Increasing it protects detail in thin edges, while decreasing it smooths the colour noise further, but can cause loss of detail. In the final stage, the smoothness slider can be used to reduce mottling artefacts, but at the expense of fine detail.





### In AP 24 September, we asked...

What's the most amount of money you've ever paid for a lens?

### You answered...

A Under £200	6%
B Under £500	22%
C Under £1,000	25%
D Under £3,000	39%
E More than I'd care to admit	7%
F I've never bought a separate lens	1%

### What you said

'I selected "under £500" – only once – the last lens I purchased new was eight years ago. Otherwise always used and "under £200."

'My most expensive lens was my Nikon 70-200 f2.8 VR 11 which was about £1,200, used, but I have a number of others that weren't all that much cheaper.'

'Those Nikon lenses make a fair old dent in my bank balance! My most recent purchase was the 14-24mm f2.8G bought new.'

'I have never spent more than about £900 on a lens – I must be a cheap-skate.'

'Probably the most expensive lenses I have bought were my 28mm and Nikkor 70-210mm bought way back in the early '80s. If you allow for inflation over the years the equivalent today is probably well over £500.'

'So far I haven't spent over £500 – not least because I have mostly purchased good used lenses.'

Join the debate on the AP forum

### This week we ask

Have you ever tried astro photography?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Top camera reviews

What's trending on the AP website



- 1 Fujifilm X-T2 Review
- 2 Canon EOS M5 review: hands-on first look
- 3 Panasonic Lumix DMC-LX15 review
- 4 Panasonic Lumix DMC-G80 review
- 5 Panasonic Lumix DMC-TZ100 review

# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### Internet tripod customer reviews

In 'Tripod dilemma' (*Tech Support*, AP 16 July), David Richards was asking about the quality of lesser-known tripod brands. To anyone with a similar question I suggest the following, explained with reference to the Zomei Z666 on Amazon. In the Customer Reviews section, click on the 5-star reviews. Find a phrase with personal information or an unusual phrase. I picked: 'Have been travelling around Iceland with this tripod and it's great' from Carla's review (which was eighth down at the time of writing this letter). In Google Advanced Search, enter that phrase into the 'exact word or phrase' box. In the 6 results, you find that the review by 'Carla' has also been submitted to other sites by 'Richard M Rhodes' and 'Jude Carpenter', so it's not really a credible review. I can't speak for the quality of the

tripods, but the quality of the review is poor indeed. Bogus reviews appear to be widespread. I've complained about them to Amazon, but I never heard back from them.

**Martin Welbank, Cambridge**

In polls these days, many people say they trust customer reviews more than expert reviews. Your letter demonstrates the folly of placing such trust in the former. The AP technical team, similar to most professional review teams, has the benefit of experience with dozens, if not hundreds, of similar products with which to compare. Our reviews aren't made up by the distributor's marketing team. It's a shame we can't test everything our readers might want to buy, but we do our best – **Nigel Atherton, Editor**

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



# Win!

For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds. Visit [www.samsung.com](http://www.samsung.com)

# SAMSUNG

The police can search you if they believe you possess items used to commit a crime



© ISTOCKPHOTO.COM/SHAUN

### Overzealous police

I would like to share a small incident showing the anti-photography attitude of the police in Ilford, London. At 10am, I, a female, was standing in a public area on the path of Ilford High Road, and there were two police officers standing nearby. I raised my camera to take a motion shot of two cyclists on the opposite side of Ilford High Road.

One of the police officers asked me, in an aggressive tone: 'What are you doing with your camera?' And rather interrupted the shot I was trying to get. She seemed to want to try to tell me what I shouldn't be doing regarding taking pictures. I was in a public place. There was plenty of room for the public to pass. Therefore, I feel it was none of the police's business.

**Anonymous, via email**

As you and your subject(s) were on public property (and your subjects were not engaged in any private activity such as visiting a hospital or clinic), you were within your rights to take a picture. Police officers have the right to stop and search you if they believe you are in possession of items that might be used to commit a crime (especially an act of terrorism), but they cannot seize your equipment, or demand that you delete your pictures, unless you are under arrest. When you're shooting in public, be aware that your equipment might obstruct a public thoroughfare, and if you fail to remove it when asked to do so by police you could be arrested. Many of these misunderstandings occur owing to poor training, so it can be worth asking for clarification if you are prevented from taking a



picture. However, with national security so high the situation is unlikely to change any time soon. Try to remain calm and respectful at all times, even when you know you are in the right – **Tracy Calder, technique editor**

## Informative article

I can't remember reading a more useful and informative piece in AP than 27 *Secret Software Tips* in AP 25 June. I have been reading AP on and off since 1960.

**Brian Davies, Yorkshire**

## Three legged rip-off

Geoff Harris's review of the MeFOTO GlobeTrotter travel tripod (*Accessories*, AP 10 September) points to a shortcoming in AP (and other photography magazines) where you are letting your readers down. It's commendable to concentrate on reviewing tech specs and features of course, but readers generally don't have endlessly deep pockets, and are rather more conscious of value than you seem to realise. So was £315 really five-star value in this case? If Geoff had searched Amazon UK for 'carbon fibre tripods', he'd have immediately found a number of near-identical spec and appearance carbon fibre

travel tripods with prices in the range of £58 to £100+ from a variety of suppliers, some in the UK and Europe.

The situation appears to be that many Western brands such as MeFOTO, Hähnel, and Sirui, are rebranding Chinese-manufactured components and complete products from the Kingjue company, then charging whatever they feel the market will bear. There has been quite a fair amount of debate on Google about whether this is nothing more than the usual cheap Chinese knock-offs of our high-quality Western designs. This argument simply does not hold water when you consider that a relatively minor outfit like MeFOTO couldn't possibly afford the costs of design, prototyping, vertical engineering, and parts sourcing to manufacture and sell a MeFOTO original product.

So please don't fob readers off with the idea that £315 is a five-star price – it's just 5 times what they need to pay. Don't get me started on gimbal heads.

**Harry Wallace, North Somerset**

MeFOTO is in fact a sub-brand of the major Chinese tripod maker, Benro. I have used the GlobeTrotter travel tripod on several foreign trips, and far from being the 'usual cheap Chinese knock offs of our high-quality Western designs', it is a sturdy, well made tripod that I believe is worth every penny; hence, I described it as such in my review. There are, without doubt, lots of low-quality

'knock offs' on Amazon, but this is not of one them – **Geoff Harris, deputy editor**



The MeFOTO GlobeTrotter is not cheap, but it's well made and worth the money

## In next week's issue On sale Tuesday 18 October

### Creative home projects

Four professionals provide bright ideas for shooting indoors on wet weekends



### Canon EOS 5D Mark IV

Michael Topham finds out if this Canon can entice existing 5D-series users and newcomers to full-frame

### High society

We take a look at a selection of images from the RPS International Print Exhibition

### Print your own photo book

Amy Davies pits six photo books against each other

### Contact

Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF

Telephone 01252 555 386

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com)

Picture returns: telephone 01252 555 378

Email [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com)

### Subscriptions

Enquires and orders email [help@magazinesdirect.com](mailto:help@magazinesdirect.com)

Alternatively, telephone 0330 333 1113 overseas +44 330 1113 (lines open Mon-Fri GMT 8.30am-5.30pm excluding bank holidays)

One year (51 issues) UK £155.50; Europe €259; USA \$338.99; Rest of World £221.99

### Test Reports

Contact OTC for copies of AP test reports. Tel: 01707 273 773

### Advertising

Email [paul.ward@timeinc.com](mailto:paul.ward@timeinc.com)

### Inserts

Call Mona Amarasakera, Canopy Media, on 0203 148 3710

### Editorial team

Group Editor  
Deputy Editor  
Group Editor's PA  
Technical Editor  
Deputy Technical Editor  
Technique Editor  
Senior Features Writer  
News Editor  
Production Editor  
Chief Sub Editor  
Art Editor  
Senior Designer  
Studio Manager  
Picture Researcher  
Digital Production Editor  
Photo-Science Consultant  
Senior contributor

Nigel Atherton  
Geoff Harris  
Christine Lay  
Andy Westlake  
Michael Topham  
Tracy Calder  
Oliver Atwell  
Chris Cheesman  
Lesley Upton  
Jolene Menezes  
Sarah Foster  
Robert Farmer  
Andrew Sydenham  
Rosie Barratt  
Jacky Porter  
Professor Robert Newman  
Roger Hicks

### Special thanks to The moderators of the AP website

Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

### Advertising

Head of Market  
Head of Market  
Account Manager  
Media Advisor  
Media Advisor  
Production Coordinator

Paul Ward 01252 555 342  
Justeen Jones 01622 861 148  
Liz Reid 01252 555 354  
Lucy Willans 01252 555 348  
Tommy Sullivan 01252 555 344  
James Wise 0203 148 2694

### Marketing

Marketing Manager

Samantha Blakey 01252 555132

### Publishing team

Chief Executive Officer  
Group Managing Director  
Managing Director  
Group Magazines Editor

Marcus Rich  
Oswin Grady  
Simon Owen  
Garry Coward-Williams

Printed in the UK by the Wyndeham Group

Distributed by Marketforce, 5 Churchill Place, London E14.

Telephone 0203 787 9001

### Editorial Complaints

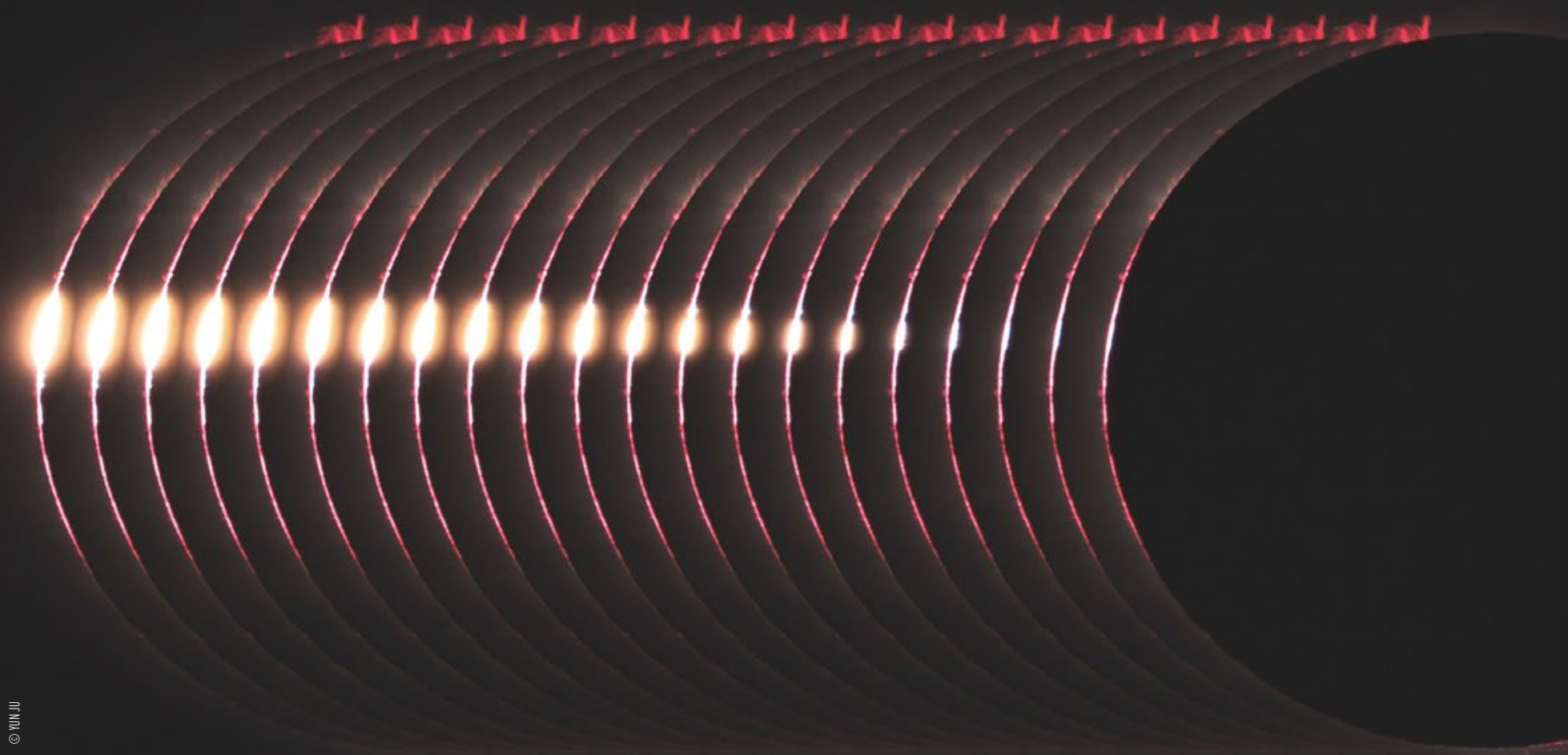
We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice (<https://www.ipso.co.uk/IPSO/cop.html>) as enforced by IPSO. If you have a complaint about our editorial content, you can email us at [complaints@timeinc.com](mailto:complaints@timeinc.com) or write to Complaints Manager, Time Inc. (UK) Ltd Legal Department, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2016 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) Website: [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

Time Inc.





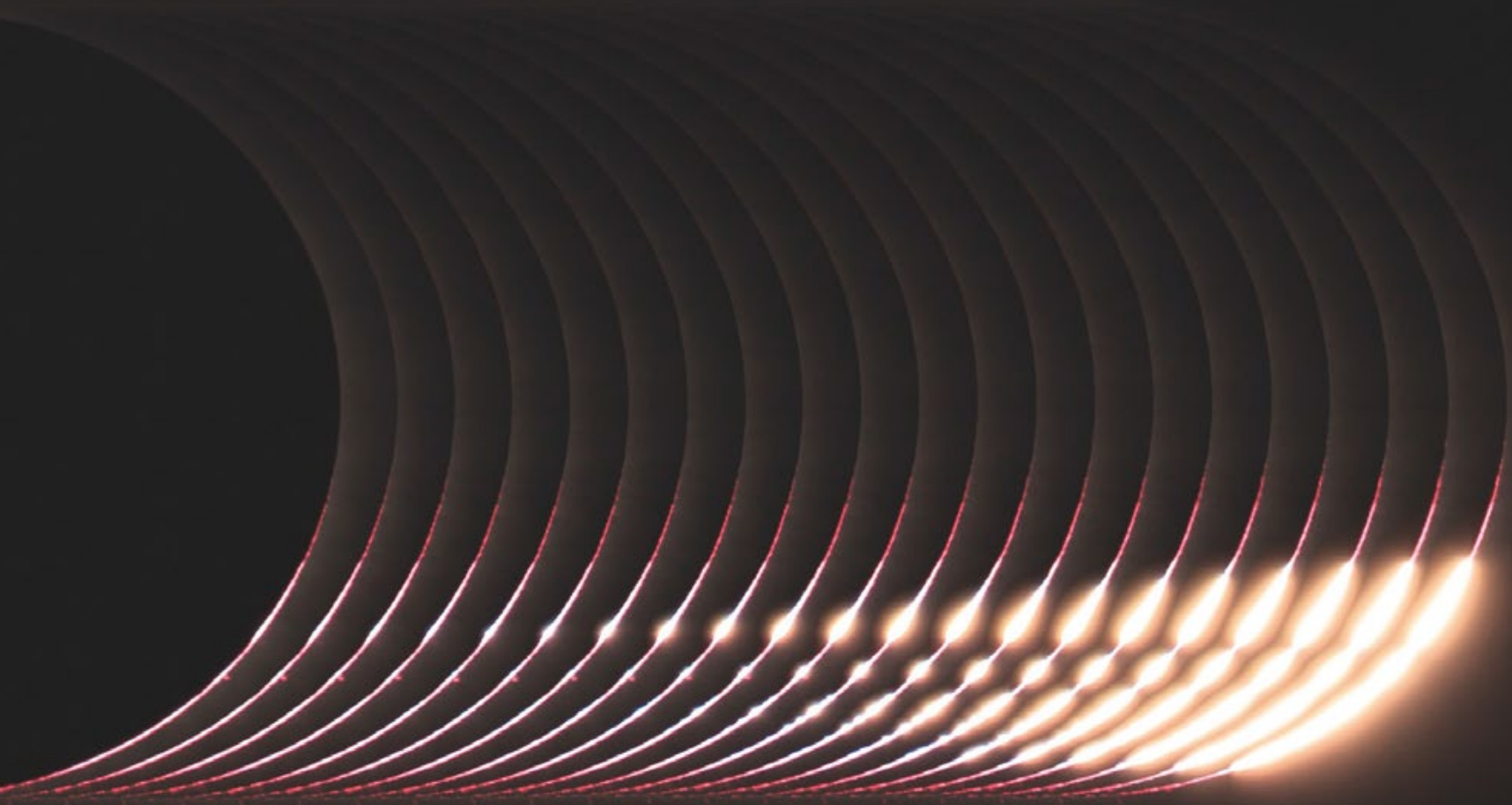


© WMA

# To infinity & beyond

We look to the skies and gaze upon  
the awe-inspiring winning images from the  
**2016 Insight Astronomy Photographer of the Year**





## Baily's Beads

**Yun Ju**

Overall winner

⬆ The Baily's beads effect is a feature of a total solar eclipse. As the Moon grazes by the Sun during an eclipse, the Moon's topography allows beads of sunlight to shine through in some places, and not in others. Yu's image, taken in Indonesia, is a series of stacked photographs.

## Twilight Aurora

**György Soponyai**

Aurorae winner

➡ At around 9.30pm on the day of the total solar eclipse in Spitsbergen, Norway, the aurora borealis was visible. The Adventtoppen mountain is illuminated from the back, and the foreground is painted orange by the lights of the nearby Longyearbyen Airport.



© STEREO SPONDAI





© AINSLEY BENNETT

## Binary Haze Ainsley Bennett Skyscapes winner

◀ Ainsley shot this on an October morning when he knew the Moon, Venus, Mars and Jupiter were in close conjunction. He got up before work and headed to a countryside location that would give him a nice composition (the trees) and was lucky enough to find this thick bank of mist to add to the overall atmosphere. On top of that we have subtle pastel tones.





© WING KA HO

## City Lights Wing Ka Ho

People and Space winner

◀ In Hong Kong, the urban streets and buildings are dotted with countless light pipes and large neon signs that cause serious light pollution. When the city sleeps, only a few stars can be seen in the urban areas on some of the clearest evenings. By angling his camera upwards, Wing has captured this scene beautifully.



© NICOLAS OUTTERS

## M94: Deep Space Halo Nicolas Outters

Galaxies winner

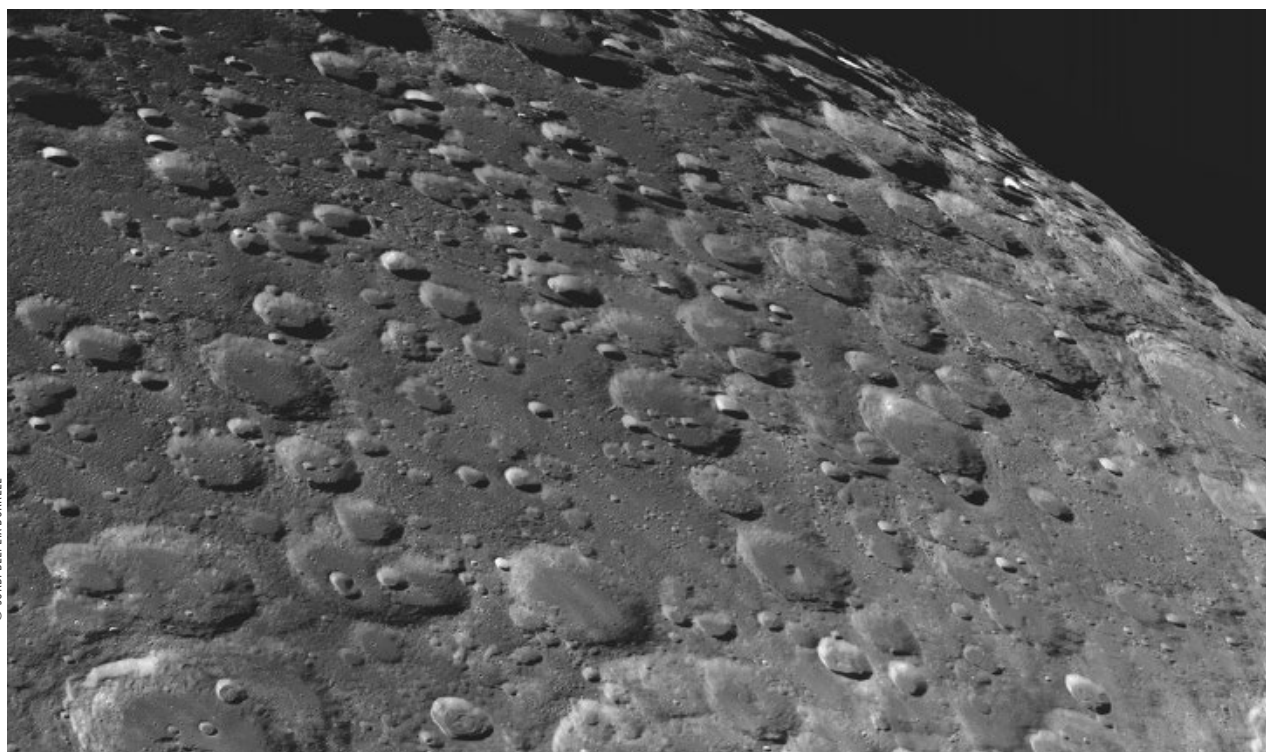
⬆ This humbling image was captured with Nicolas's 12.5in carbon tube telescope by RC Optical Systems. According to Nicolas, the process was very difficult to do – the challenge was to show all the small galaxies in the background. He then used the LRGB (luminance, red, green, blue) process: a technique that involves combining a high-quality black & white image with a low-quality colour image.

## From Maurolycus to Moretus Jordi Delpeix Borrell

Our Moon winner

➤ As we can see in this lunar landscape, the southern region of our Moon offers us rather incredible views. Craters overlap, butting against each other and extending to the horizon. In this image we can see a number of big and spectacular impact craters on the moon, such as Barocius, Baco, Cuvier, Lillius and Jacobi.

© JORDI DELPEIX BORRELL





**Iridis**  
**Robert Smith**

IAPY 2016 Robotic Scope  
Special Prize winner

☑ Astro photography can offer us some truly wonderful ideas. This rather unusual composite of two images compares slitless spectroscopy of two well-known planetary nebulae, NGC6543 (Cat's Eye Nebula) at the top and NGC6720 (M57, Ring Nebula) below it. In a spectrograph, the light is dispersed into its constituent colours.



**Lunar Reversal**  
**Brendan Devine**

Young Astronomy  
Photographer of the Year

◀ Brendan shot this using the continuous firing mode of his Canon EOS 7D Mark II, as well as his 100-400mm lens. This gave him 62 frames to stack using Registack, which were then sharpened in Photoshop. He made the decision to invert the image in order to make it 'pop' and better reveal the strange topography of the surface.

© BRENDAN DEVINE



© ROBERT SMITH



**Large Magellanic Cloud**  
**Carlos Fairbairn**

Sir Patrick Moore Prize  
for Best Newcomer

◀ Here, Carlos was aided by a portable equatorial mount. The Large Magellanic Cloud is one of the jewels of the southern sky that, incredibly, can be viewed with unaided eye.

**The Rainbow Star**  
**Steve Brown**

Stars & Nebulae winner

➤ This image of Sirius was actually shot on the video function of a Canon EOS 600D with a 250mm lens. The star displays a rapid cycle of colours, and Steve studied every frame of the video footage to identify each of them. He then combined every frame into one huge grid.

© CARLOS FAIRBAIRN

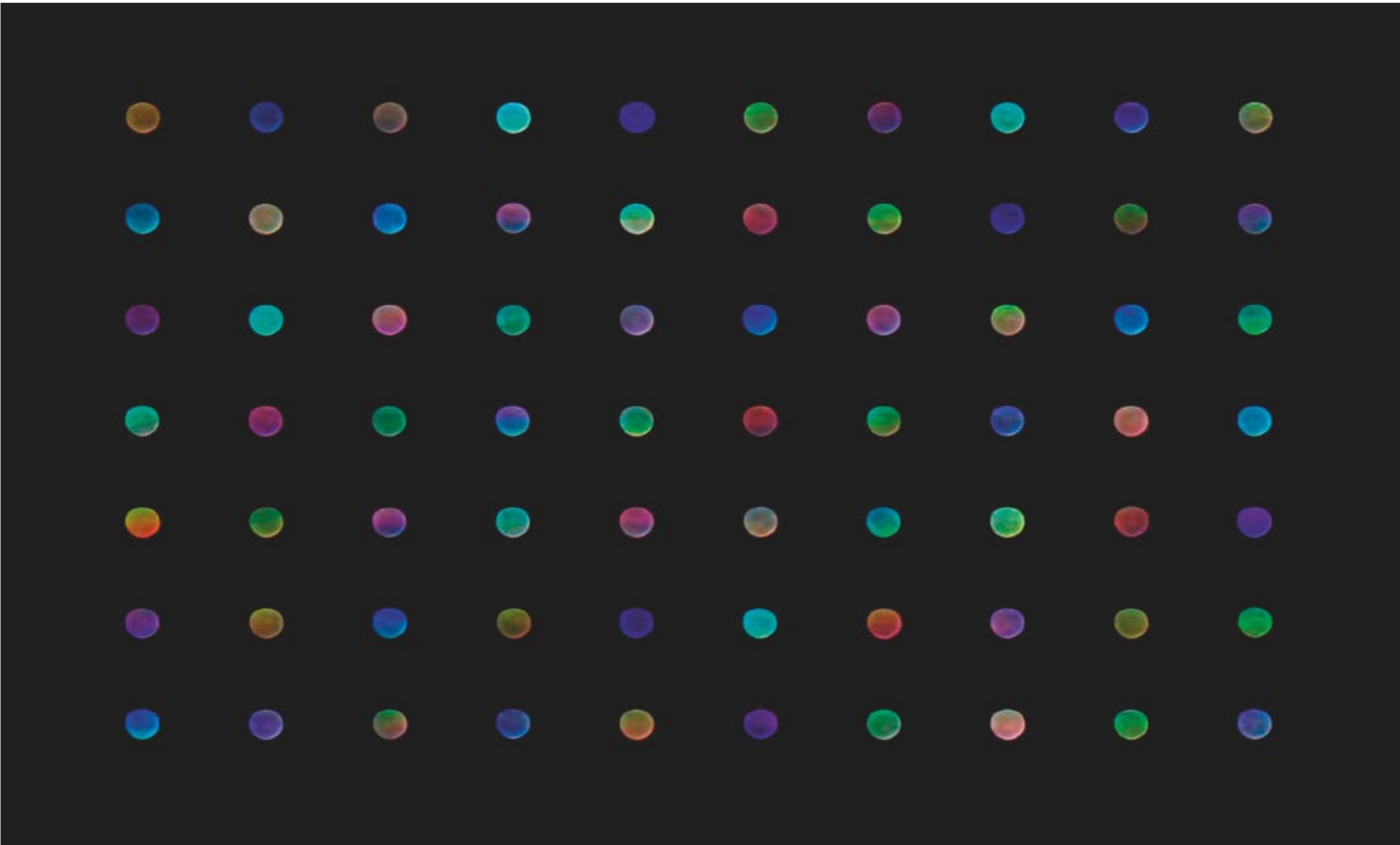




**Serene Saturn**  
**Damian Peach**  
Planets, Comets &  
Asteroids winner

Fine details have been captured across Saturn’s globe and ring system, which is near its maximum tilt towards earth. We can also spot a variety of coloured bands and zones within the atmosphere, along with various small storms. This really is a breathtaking view of a truly strange planet.

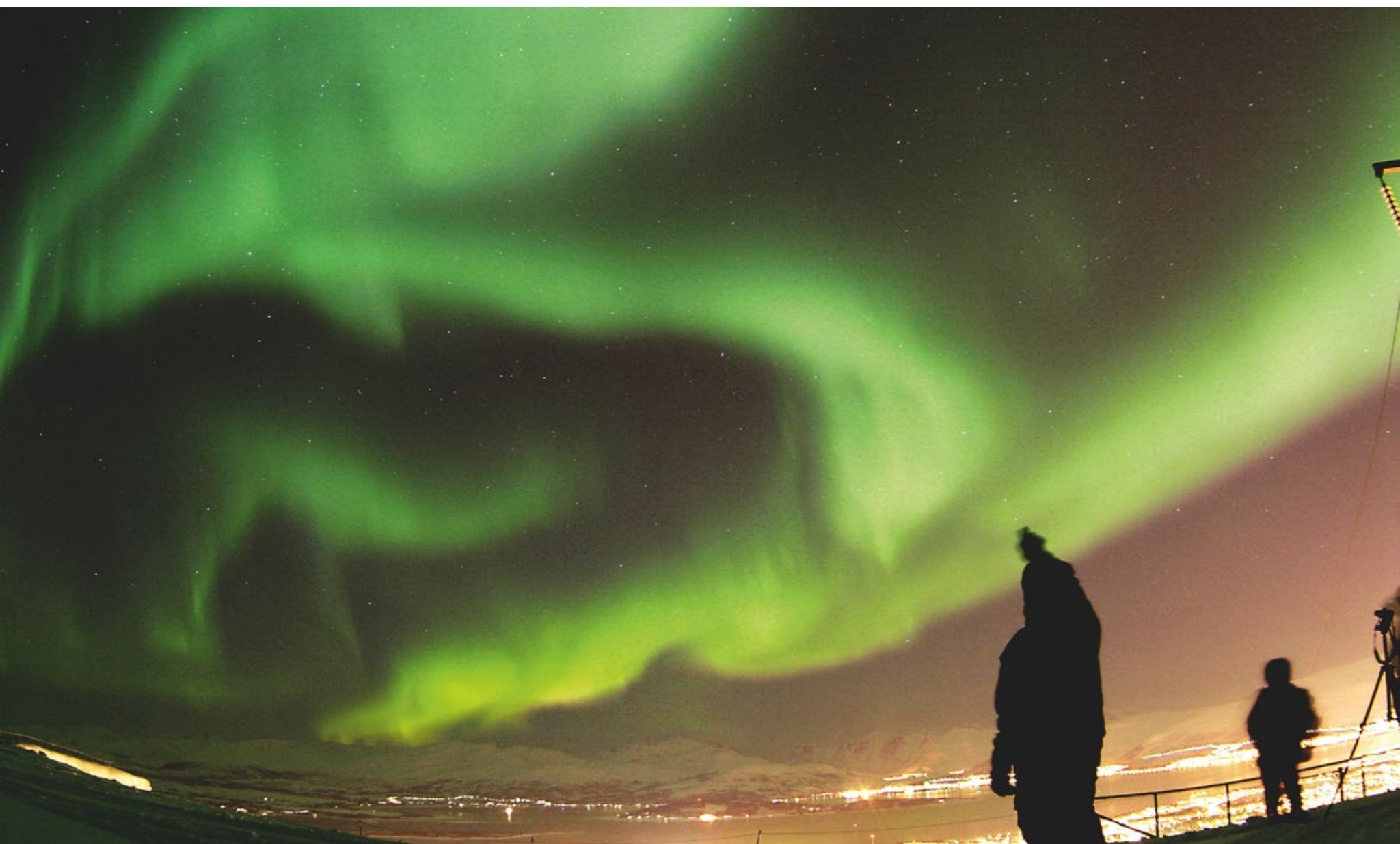
© DAMIAN PEACH



© STEVE BROWN

The 2016 Insight Astronomy Photographer of the Year winning pictures will be exhibited at the Royal Observatory, Greenwich, London, until 25 June 2017. See [www.rmg.co.uk](http://www.rmg.co.uk).





# There's a starmen...

Astronomer and astrophotographer **Pete Lawrence** has been on the judging panel for Insight Astronomy Photographer of the Year for eight years. He tells **Tracy Calder** what he's looking for in a winning image

**L**ike many children who watched 'Eagle', the lunar module from Apollo 11, land on the Moon in 1969, Pete Lawrence found himself looking skywards and wondering what lay beyond his natural vision. To satisfy his curiosity, his parents bought him a 40mm refractor telescope, and he was soon peering through the glass at

Saturn, some 1.2 billion kilometres away. His next telescope was a cheap, home-made affair – he even ground the main mirror himself – and gave surprisingly good results. Encouraged by these early experiments, Pete went on to study physics with astrophysics at the University of Leicester, before becoming heavily involved in computer software development.

**The aurora borealis captured over the Norwegian city of Tromsø**

In the late 1990s, Pete decided to combine his computer know-how with his passion for astronomy by taking up astrophotography using a digital camera. 'One night, I was out with my telescope looking at the Moon, and I thought I would try my luck and point the camera down the eyepiece,' he recalls. 'I got a pretty decent picture, and from then on my wallet has been pretty empty!'



Pete's images have been published widely, and in 2014, he was awarded the Davies Medal for 'significant contribution in the digital field of imaging science' by the RPS. His expertise has led to significant presenting roles on the BBC programme *The Sky at Night*, as well as regular consultation work for the BBC's *Stargazing Live*.

### Prize-winning picture

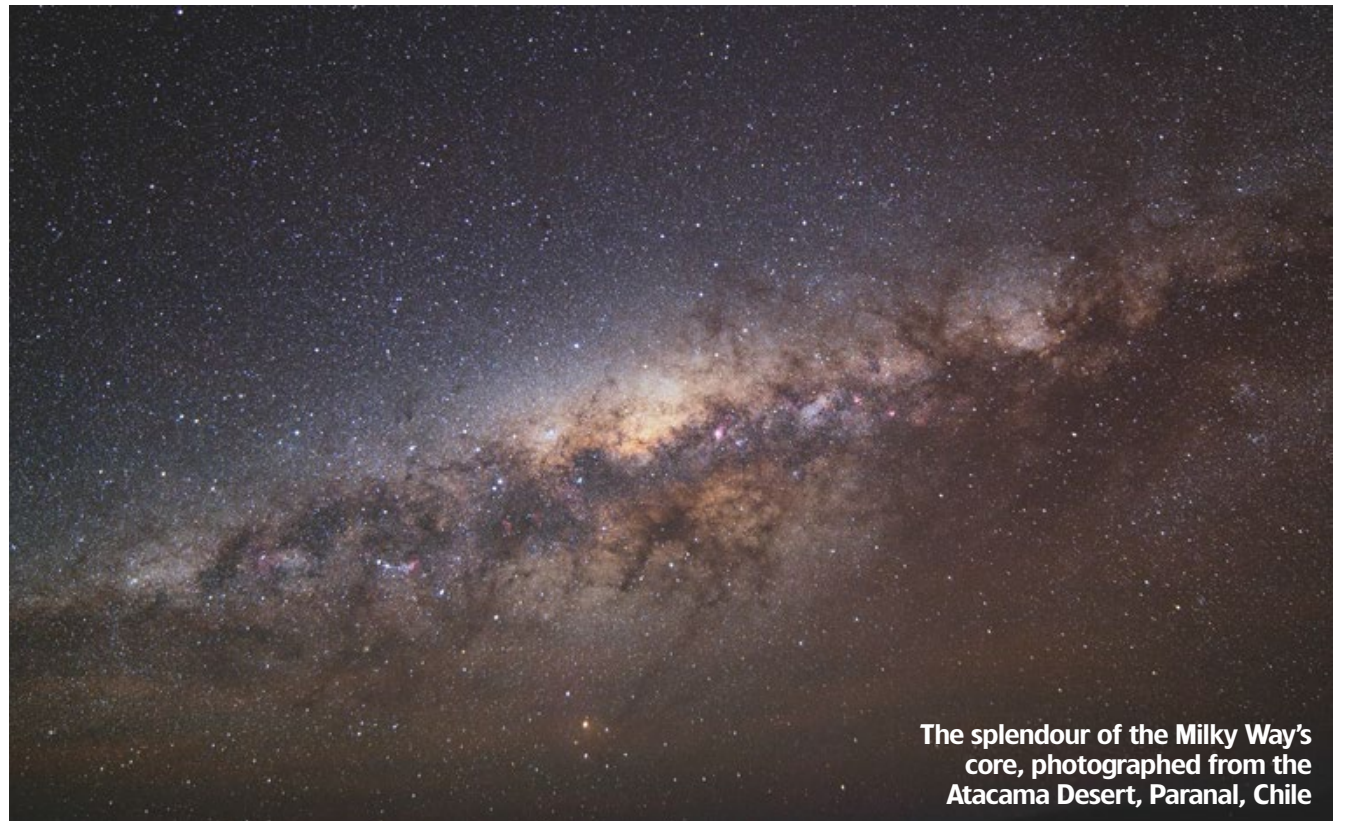
It's fitting, then, that Pete has served on the judging panel for Insight Astronomy Photographer of the Year for eight years. 'Every year the quality of entries is incredible, but I'm looking for something that makes me gasp,' he explains. The panel includes astronomers, as well as experts in art and science. 'There are quite a few of us, and there are quite a few arguments,' he laughs. 'Ultimately I think we all learn something from each other.'

This year's winning image by Yu Jun of China shows an effect known as Bailey's beads, created by the Moon passing in front of the Sun during a total solar eclipse (see pages 20-21). It was a popular choice with Pete. 'I've seen similar attempts at this type of picture, but I've never seen it done this well,' he enthuses. 'Often you look at a sequence like this and you know something is wrong – maybe the images are misaligned slightly – and you lose confidence in the work. But here everything is perfect; it's a joy to look at.'

### The basic approach

To achieve this level of perfection Yu Jun used a Canon EOS 5D Mark II with a Sigma 150-600mm lens, and an aperture of f/10. The final result is a composite of multiple 1/600sec exposures. Many of the winning and commended entries were taken using cameras attached to telescopes, but Yu Jun's entry is proof that striking results can be achieved using a pro-spec DSLR and telephoto lens. 'There is a huge range of equipment available for astrophotography,' explains Pete. 'But simple pictures of the Moon rising above foreground scenes are achievable with relatively basic kit – even a smartphone pointed down the eye of a telescope can yield decent results.'

The equipment and approach required depend on the subject you are trying to capture. Shooting the Moon, for example, requires little more than a DSLR (with a high-frame rate) and a telephoto lens of 250mm or more. But to capture



The splendour of the Milky Way's core, photographed from the Atacama Desert, Paranal, Chile

**'Every year the quality of entries is incredible, but I'm looking for something that really makes me gasp'**

maximum detail you also need a long focal length telescope, and an equatorial mount (which has one axis aligned to the celestial pole). Next, you need to find a spot that allows an unobstructed view of the Moon, as far away from buildings and sources of light as possible.

'The litmus test for a dark sky is whether or not you can see the Milky Way,' says Pete. With the location and gear sorted you need to select a low ISO (to avoid excessive noise) and experiment with shutter speeds of around 1/30sec (underexposing slightly to avoid blowing out the highlights).

### Acceptable post-processing

Naturally, the files produced require a fair amount of post-processing, and Pete has his own views as to what is acceptable with regards to the competition. 'If you're pulling out details or trying to show information that is already there, that's fine,' he says. 'But you need to be honest. There are a lot of experts out there and they pick up on these things very quickly. I've even seen images where people have grabbed shots from Hubble and blended it with their own picture, but this is a pretty extreme example!'

Pete has noticed a growing interest in astrophotography in

A single 420sec exposure of the Pleiades, or Seven Sisters, open cluster



To see more of Pete's work, visit [www.digitalsky.org.uk](http://www.digitalsky.org.uk). For details about the competition, including advice on shooting astronomy pictures, visit [www.rmg.co.uk](http://www.rmg.co.uk). Pete was featured in the film *Slow Time* in association with Leffe beer – to see the video, visit YouTube.

recent years, which he attributes to TV programmes as well as media interest in the mission of British astronaut Tim Peake. 'When people buy a telescope now, their first question is often: "How do I attach a camera to it?"' he says. Having attached his own camera to a telescope for many years, it would be easy for Pete to become jaded. 'After a while you have to develop a coping mechanism to deal with what you are experiencing,' he admits. 'The distances and vastness are so immense that you can easily become desensitised. There is a slight sadness about that, because I can still remember the excitement and energy of those early days. But the passion is still there; it has just shifted to a different place.'





# Grays of Westminster®

Exclusively... **Nikon**



Nikon D500

## THE HOUSE OF **Nikon** DREAMS

### WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs, Nikkor Lenses: autofocus & manual focus. We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone  
☎ 020-7828 4925 for our offer



### 0% OR LOW INTEREST FINANCE

No deposit Required  
☎ 020-7828 4925  
For full details



#### NIKON DIGITAL CAMERAS

Nikon D5 DSLR body.....	£4,990.00
Nikon D810A (Astrophotography) DSLR body.....	£2,999.00
Nikon D810 DSLR body.....	£2,139.00
Nikon D810 + MB-D12 Grip Kit.....	£2,435.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,680.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,425.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,965.00
Nikon MB-D12 Grip for D810.....	£299.00
Nikon D750 DSLR body.....	£1,585.00
Nikon D750 + MB-D16 grip Kit.....	£1,825.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£1,999.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,225.00
Nikon D610 DSLR body.....	£1,245.00
Nikon D610 + MB-D14 Grip Kit.....	£1,449.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor MB-D14 Grip for D610.....	£1,575.00
Nikon D500 DSLR body.....	£209.00
Nikon D7200 DSLR body.....	£1,699.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£2,470.00
Nikon MB-D17 grip for D500.....	£349.00
Nikon D7200 DSLR body.....	£829.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£999.00
Nikon D7200 + MB-D15 Grip Kit.....	£1,045.00
Nikon D7100 DSLR body.....	£659.00
Nikon D7100 + MB-D15 Grip Kit.....	£869.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£849.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D5500 body only.....	£549.00
Nikon D5500 body + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£619.00
Nikon D5500 AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£799.00
Nikon D5300 DSLR body.....	£419.00
Nikon D5300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£495.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£665.00
Nikon D5200 DSLR body.....	£299.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR II DX Kit.....	£369.00
Nikon D5400 DSLR body.....	£399.00
Nikon D3400 DSLR body.....	£389.00
Nikon D3400 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£479.00
Nikon D3300 DSLR body.....	£269.00
Nikon D3300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£349.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,195.00
Nikon Df DSLR body, chrome or black finish.....	£1,995.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition.....	£5,000.00

#### NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit.....	£795.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£549.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£695.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£345.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£375.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£149.00
Nikkor VR 10-30mm f/3.5-5.6.....	£225.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£745.00
1 Nikkor AW 10mm f/2.8.....	£245.00
1 Nikkor 10mm f/2.8.....	£179.00
1 Nikkor 18.5mm f/1.8.....	£145.00
1 Nikkor 32mm f/1.2.....	£599.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£529.00
Nikon SB-N7 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

#### NIKON COOLPIX

Nikon Coolpix A.....	£849.00
----------------------	---------

#### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£159.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£689.00
AF-S 12-24mm f/4G IF-ED DX.....	£939.00
AF-S 16-80mm f/2.8-4E ED VR DX.....	£839.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£525.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,225.00
AF-P 18-55mm f/3.5-5.6G VR DX.....	£199.00
AF-P 18-55mm f/3.5-5.6G DX.....	£149.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£445.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£595.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£795.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£575.00
AF-S 55-200mm f/4.5-6.3G DX ED VR II.....	£229.00
AF-S 55-300mm f/4.5-6.3G DX VR.....	£289.00
AF-P 70-300mm f/4.5-6.3G ED VR DX.....	£299.00
AF-P 70-300mm f/4.5-6.3G ED.....	£259.00

#### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,270.00
16mm f/2.8D AF Fisheye.....	£625.00
20mm f/2.8D AF.....	£469.00
24mm f/2.8D AF.....	£375.00
28mm f/2.8D AF.....	£249.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£249.00
105mm f/2D AF-DC.....	£825.00
135mm f/2D AF-DC.....	£1,009.00
180mm f2.8D AF IF-ED.....	£699.00

#### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£599.00
AF-S 24mm f/1.8G.....	£590.00
AF-S 24mm f/1.4G ED.....	£1,675.00
AF-S 28mm f/1.8G.....	£485.00
AF-S 35mm f/1.4G.....	£1,459.00
AF-S 35mm f/1.8G ED.....	£415.00
AF-S 50mm f/1.4G IF.....	£365.00
AF-S 50mm f/1.8G IF.....	£179.00
AF-S 58mm f/1.4G.....	£1,290.00
AF-S 85mm f/1.8G.....	£390.00
AF-S 85mm f/1.4G.....	£1,239.00
AF-S 105mm f/1.4E ED.....	£1,990.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,545.00
AF-S 16-35mm f/4G ED VR.....	£890.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,399.00
AF-S 18-35mm f/3.5-4.5G.....	£585.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,290.00
AF-S 24-70mm f/2.8E ED VR.....	£1,799.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£409.00
AF-S 24-120mm f/4G ED VR II.....	£839.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£719.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,790.00
AF-S 70-200mm f/4G VR IF-ED.....	£989.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£469.00
AF-S 80-400mm f/4.5-5.6G VR II ED.....	£1,790.00
AF-S 200-400mm f/4G VR II IF-ED.....	£5,350.00
AF-S 200-500mm f/5.6E VR ED.....	£1,125.00
AF-S 200mm f/2G VR II IF-ED.....	£4,495.00
AF-S 300mm f/4E PF ED VR.....	£1,425.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,190.00
AF-S 400mm f/2.8E VR FL ED.....	£9,450.00
AF-S 500mm f/4E FL ED VR.....	£7,990.00
AF-S 600mm f/4E FL ED VR.....	£9,490.00
AF-S 800mm f/5.6E VR FL ED (inc. TC-800-1.25E ED teleconverter).....	£13,495.00
TC-14E III 1.4x teleconverter.....	£390.00
TC-17E II 1.7x teleconverter.....	£329.00
TC-20E III 2x teleconverter.....	£349.00

#### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£225.00
60mm f/2.8D Micro.....	£399.00
AF-S 60mm f/2.8G ED Micro.....	£469.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£415.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£679.00
200mm f/4D AF Micro IF-ED.....	£1,190.00

#### NIKON SPEEDLIGHTS

SB-5000 Speedlight.....	£419.00
SB-700 Speedlight.....	£229.00
SB-500 Speedlight.....	£179.00
SB-300 Speedlight.....	£95.00
SB-R1C1 Close-Up Commander Kit.....	£545.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£265.00
SB-R200 Wireless Remote Speedlight.....	£149.00

#### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£855.00

#### SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,445.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,379.00
85mm f/2.8D ED PC-E Nikkor.....	£1,279.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE **020-7828 4925**





PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



## Nikon F5 BODY 50TH ANNIVERSARY MODEL

In 1998, two years after the introduction of F5, Nikon marked the 50th anniversary of camera production from the first release of the Nikon I in 1948. In commemoration of this, they decided to offer the 50th Anniversary Model, which was designed based on the F5 with changes in the colour of the upper body cover and body cap to a sober dark silver colour, and the rubber of the oval section of the grip to a dark grey, adding a quality appearance to the camera.

On the front of the viewfinder was inscribed the same Nikon logo as adopted in Nikon I, and the back of the body was marked with the former company marking of Nippon Kogaku K.K. and the marking for 50th Anniversary of Nikon Camera.

This was the only variation model of the F5. In June 1998, the 50th Anniversary Model Nikon F5 (with a special wide strap for the anniversary model) went on sale in a limited quantity of 2,000 (3,000 in total including those on the foreign markets).

The unused example shown here and beautifully photographed by Tony Hurst comes complete in a display box with yellow satin lining, unopened special edition Nikon F5 neck strap, body cap, instruction manual (Japanese text) and outer shipping carton. The original shutter guard is still in place and would need to be removed on first use). £1,198.00. *Photograph by Tony Hurst.*



TO ORDER TELEPHONE  
**020-7828 4925**



Find us on Facebook: [www.facebook.com/graysofwestminster](http://www.facebook.com/graysofwestminster)

Visit our website: [www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



# Backing the right horse

**Richard Dunwoody's** career began as a jockey on the racecourse. Now he has a camera in his hand. **Amy Davies** talks to him about his passion for photography

**M**any will recognise Richard Dunwoody's name from his long and illustrious career as a champion jockey – riding to victory multiple times at the Grand National, King George VI Chase and the Cheltenham Gold Cup in 1988, among other accolades. Some may even know him from his stint as a contestant on *Strictly Come Dancing*. What may be slightly less known is that Richard is currently carving out a successful career as a

photographer. His new-found love has taken him all over the world, and he was even invited to speak at this year's Travel Photographer of the Year (TPOTY) Summer Lectures in London, where he joined the 2014 TPOTY winner Philip Lee Harvey to discuss how budding photographers can follow their passion.

**Turning interest into a career**  
Although Richard has become serious about photography relatively



ALL PICTURES © RICHARD DUNWOODY

recently, his interest in the craft goes way back. He tells us: 'I had always enjoyed it. We had a darkroom at school and I did a bit of black & white photography there.' Richard also found himself surrounded by photographers during his time on the racecourses. 'When I was riding, I had some friends who were racecourse photographers; my ex-wife worked for one of them (the photographer Mel Fordham), and she eventually became a racecourse professional as well. So I had that interest, and after I retired from racing I started travelling more and more and became interested in getting better images.'

It's fair to say that racing horses doesn't leave you with any hands free for taking photos. In fact, Richard describes only one occasion in his 20-year racing career where he took

**Left: A buzkashi match played between Panjshir and Kabul, Afghanistan, 2011**





images himself. 'I remember once, I think it was in Carlisle, Cumbria, going down to the last fence with Mel Fordham about halfway through the afternoon when I didn't have a ride in a race. I went there, and I used one of his cameras I think – but that was the only time.'

The idea to become a professional photographer occurred quite some time after retirement, though. 'I was travelling a lot to all sorts of different places,' Richard explains. 'I was working with a travel company called Wild Frontiers, which is an adventure travel company. We were travelling a lot to Central Asia. I had one trip through Kyrgyzstan, Tajikistan, Afghanistan and into the Wakhan Corridor [the narrow strip of land in northeast Afghanistan that extends to China and separates Tajikistan from

Pakistan]. I was looking for something I could do that combined travel and something I was really interested in – photography.'

In 2011, after reading about it via a friend on Facebook, Richard decided to study a course at the prestigious Spéos Photography School in Paris, France – something that Richard describes as a 'full-on' experience.

'They worked us pretty hard,' he recalls. 'There wasn't just the printing side, but we also learned Lightroom, Photoshop and were sent out on assignments.' Keen to expand his skills for travel, Richard chose to specialise in photojournalism. 'I thought it would go more with travel photography than the studio course,' he explains.

Given his background, it's not particularly surprising that Richard

**Richard took this image in the Camargue, France, while working with the wildlife and documentary photographer Chris Weston**

has ended up taking a lot of equine images, but this doesn't necessarily mean that horses are his favourite subject. 'I've ended up taking those kinds of images maybe because of what I've done in the past. But basically, if anything, I prefer covering other things,' he reveals. 'I don't like to pigeonhole myself as an equine photographer – and there are lots of other great race and equine photographers in England.'

For the past couple of years, Richard has been working closely with Noel Fitzpatrick, better known to many as *The Supervet* on Channel 4. 'I haven't photographed any horses in his surgery – [only] cats, dogs and the odd rabbit,' says Richard. He admits that there are similarities between the subjects, but with one crucial difference. 'It's easier to get to a horse's-eye







➤ level than to get to a dog's-eye level.' He jokes: 'They say you should never work with children or animals, but I try to make things hard for myself.'

### Being close to the action

Richard has worked closely with the horse and donkey welfare charity The Brooke. His work includes photographing exciting events such as the Mongol Derby, an equestrian endurance race through the Mongolian Steppe. On examining his photos from events, it would appear that Richard places himself in pretty precarious positions to get the shot, but it's this closeness to the subject that he believes makes the images worthwhile.

'I'm always quite aware that you want to get as close as possible, as long as you're not frightening the horses, which is the number one thing,' he says. 'It's quite good at the start of the race to get close to give as much of a feel of the race. I think it's important that you do that.'

'I don't think horses galloping past me is particularly worrying – I'd

rather they gallop past me than gallop over the top of me,' he says, 'which used to happen quite a lot when I was riding.'

Richard takes inspiration from one of the greats of photography in this philosophy: 'I think that's the basic concept of good photography – to try to give a flavour of what it's really like, to get as close to the subject as possible. Robert Capa said: "If your pictures aren't good enough, you aren't close enough." So that's the thing I've tried to do.'

For other photographers, who may not necessarily have the same kind of background as Richard, he advises experimentation and bringing your style over from other kinds of photography.

'You can learn other things, and try to adapt other styles,' he says, 'For example, I've just bought an Elinchrom light and I'm using it to do portraits of both people and horses. I adore portraits, so it's bringing those skills across.'

'If you're looking to shoot horses in action,' he explains, 'make sure you've got a good shutter speed. I

**Above: Bulls being herded in the Camargue, France, October 2015**

would probably go to 1/1,600sec for horses galloping if you want to freeze it. But then just have fun panning. Enjoy taking images at slower speeds, like 1/250sec or 1/125sec as well. Try to mix it up.'

### Keeping it simple

When it comes to kit, although Richard's bag is full of professional equipment it's a relatively minimal set-up. He has three full-frame Nikon DSLRs – the Nikon D4S, D4 and D810. Richard generally uses three zoom lenses – the AF-S Nikkor 14-24mm f/2.8G ED, AF-S Nikkor 24-70mm f/2.8G ED and AF-S Nikkor 70-200mm f/2.8G ED VR II – which he feels match the journalistic style he's working to.

'Recently, when covering the Mongol Derby, those three were my main lenses,' he explains. 'It was photojournalism really; it was to cover the race and send back images every night by satellite. To record the event and everything going on, those lenses work really for that, with one on each body.'

Richard says he is considering





Richard Dunwoody retired as a jockey in 1999, and now works as a photographer across a range of subjects, including equine photography. His work has appeared in global publications including *Tatler*, *Four Seasons Magazine*, *Outside* and *How to Spend It*. To see more, visit [www.richarddunwoodyphotography.com](http://www.richarddunwoodyphotography.com).

**Below: A calèche (carriage) driver washes the head of his mule in the River Nile from a riverboat, Luxor, Egypt, April 2013**

Despite Richard's extensive travelling, there's one place he holds in particularly high esteem. 'I haven't been there for a couple of years now, but I've enjoyed my trips to Afghanistan,' he says. 'I've probably been there six or seven times since 2008. It's a beautiful place. It's tragic what's happening, but it's a place where I've come back with some cool images in the past, and I'd love to go back and photograph it more in the future.'

### Into the future

Next up for Richard is a trip to Russia to photograph racing for *Gallop* magazine, after which he'll be leading some riding holidays in Armenia. Looking further forward, Richard says he's still working on his photographic style – something he says he hasn't quite nailed down. 'I don't feel it yet, but I'll keep working at it,' he says. 'Give me another few years and I might get there. I'll keep getting better, that's the main thing.'

As somebody who has had two completely different careers, it's easy for Richard to compare the two side by side. But is photography everything he hoped it would be? 'I'd have to say it's bloody hard work sometimes, but I love it as well,' he says. 'I really enjoy it. I'm competitive, and if some of the images aren't as good as I feel they should be, then it can have its ups and downs like any other job, but I think I'm very lucky. Nothing will replace horse racing, but producing a good image is sometimes like riding a winner.'

AP

upgrading to the recently announced Nikon D5, but is also tempted by smaller and lighter cameras, such as the Fujifilm X-T2, which he has been using lately.

'I've really enjoyed using [the Fujifilm X-T2] and have been impressed with the high ISO and speed of focusing, so it's something that I'm eyeing up,' he says. 'If you use a camera like the D4S, especially for street photography, it's not the most discreet thing. So sometimes it makes sense to use smaller cameras. Also, when I'm riding [Richard leads riding holidays], I've tried using the D4S and a long lens swinging around my neck and cantering down the road – which is not particularly good for me, the horse or the camera.'

High ISO capability is important to Richard, as a lot of his equine work is taken under low light. 'The D810 doesn't handle it quite so well,' explains Richard, 'but the D4 and the D4S are good for early morning starts. You also want to use natural light rather than flash, as that would destroy the whole ambience.'

## 'I don't like to pigeonhole myself as an equine photographer'





# Bird box

## by David Tipling

Bird photographer **David Tipling** describes the process behind his accomplished shot of a family of birds nesting in a bird box

**P**art of my working year is spent photographing bird feeders and nest boxes for a long-standing client. It may seem mundane work when compared to jetting off to somewhere exotic on the trail of more sexy subjects, but it's work that continually throws up challenges.

Around 10 years ago, I was asked to shoot some pictures of great or blue tits rearing their chicks inside one of my client's nest boxes. I designed a camera box, which with the help of a carpenter was fixed to the back of the nest box. That was then fixed to a wooden frame so the whole thing was freestanding and could easily be moved. The nest box is segregated from the camera compartment internally by a sheet of glass that can be removed for photography.

Each spring, I have around a dozen nest boxes out in the woodland I use as my outdoor studio, all of which are normally occupied, so I expected it to work that first spring. It seemed dead certain that I would have the pictures for my client that summer.

How wrong I was! The birds never went near the box despite all other boxes being occupied. As the years rolled by, the occasional start of a nest – usually a few strands of

moss – would appear in the nest chamber then nothing; the box remained empty.

Last year I had to move my whole outdoor studio to a new woodland, and at the last minute decided to take my now slowly rotting camera box with me. I plonked it between some holly bushes to keep it out of the way. This spring was a poor one for the great and blue tits using my boxes. A cold and wet late spring made it harder than usual for adults to find enough food for their chicks. On one of my rounds checking boxes I had a peek inside the camera box. To my surprise, sitting on a nest of moss was a great tit incubating five eggs. I did a little celebratory jig and punched the air. I was in business.

I already had an old discontinued Nikon D300 covered in cobwebs sitting at the back of the box, so the birds were used to having a camera pointing at them. I decided to use a Nikon D810 and a 14-24mm lens at 14mm for the shoot, fixed to a table tripod and placed on the floor of the box. The D810 with its large files would allow me to crop into the centre of the frame, thus eliminating the woodwork around the joint between nest box and camera box.

The challenge now was how to light the nest while not



© DAVID TIPLING



### David Tipling

David is an award-winning wildlife photographer and has published multiple books on the subject. He has appeared on television several times, including shows such as the BBC's *The One Show* and *Springwatch*. David is also a regular judge for many photography competitions. If you would like to see more visit [www.davidthipling.com](http://www.davidthipling.com).





causing any undue stress to the birds. Once hatched, for the first few days the adults struggled to find enough food. Continual rain and cold was taking its toll, so each day I put out a dish of about 20 mealworms. At home in a darkened room and with a large cardboard box, I experimented with lighting options. I initially rigged up a lamp to illuminate the inside of the box, but this created nasty shadows. I wanted the lighting to be as soft and natural-looking as possible. I was also aware of the eye damage a flash pointed at the young birds might cause.

### **Perseverance pays off**

I eventually settled on using a Nikon SB-R200 Speedlight flashgun that was controlled by an SU-800 controller. I fixed the flash with Blu-Tack to the lens hood of my 14-24mm lens and angled the flash up to the roof of the photo box, where I had a white card positioned to throw the reflected light towards the nest. This worked really well, and by balancing my exposure with the light outside I could ensure a hint of woodland could be visible through the entrance hole.

The only drawback now was not knowing what I was photographing each time a bird returned to feed the chicks. For my first two sessions I shot blind and got some fair shots, but I knew I might be missing interesting behaviour. I added a small lamp that provided enough light to get an image from a GoPro camera pointed at the nest. This picture was relayed to my iPad and I was able to sit a few metres away and fire the camera using a wireless trigger, whenever it looked interesting.

To keep disturbance down I visited every three days and took pictures for no more than two hours at a time. The birds accepted all the additional gear that appeared in the box and accepted me, often appearing just a metre or two away when I arrived with the mealworms.

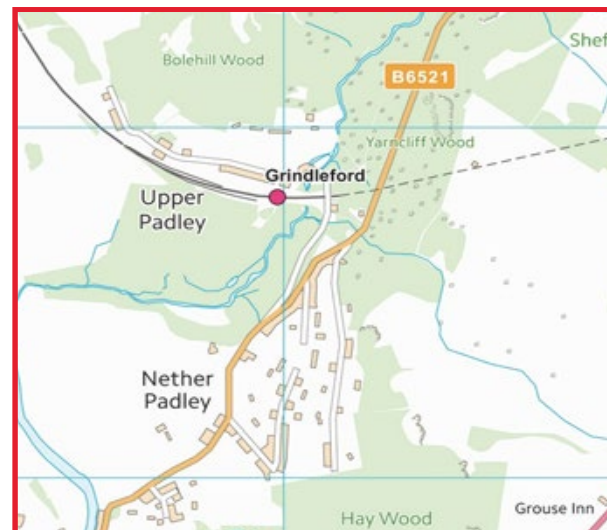
After 10 years I finally had the pictures that I had planned for. All five chicks fledged successfully and, most important, my client was delighted by the results.



# LOCATION GUIDE

# Padley Gorge

Andrew Mason explains how Padley Gorge, nestled in the Peak District National Park, is great for landscape photographers



© CROWN COPYRIGHT 2015 ORDNANCE SURVEY. MEDIA 009/15

Right: Autumn is the perfect time to visit Padley Gorge, as colourful leaves often fall into the fast-flowing water

Below: There are several abandoned millstones scattered around the gorge

Far right: Numerous small rocky cascades can be found along the length of Padley Gorge



ALL PICTURES © ANDREW MASON

BURBAGE Brook tumbles down from the Peak District's moors into Padley Gorge, a steep rocky valley dense with deciduous native woodland. In autumn, it flows over multiple rocky cascades, and past oak and beech trees that are turning shades of green, red and brown. Together, gorge, brook and woodland create endless photographic opportunities. To add to these, there are several abandoned millstones scattered around.

There are numerous small rocky cascades along the length of Padley Gorge, and all offer different perspectives and pictures. As well as forming a focal point for images of the water, they make great subjects themselves. Meanwhile, the woodland lends itself to close-ups and more abstract images. I like to make use of the in-camera multiple-exposure blending function. By using combinations of different focal points and varying degrees of sharpness, I can produce images of the wood and individual trees with an ethereal feel.

Other potential images are the abandoned millstones. One of them can be found in a small dell, a short distance off to the right of the path and a few hundred metres from the lowest entrance to the gorge. Another millstone can be found beside the path at the upper end of the gorge. This upper millstone is under a tree where the roots have grown over a rocky outcrop.



## Andrew Mason

Andrew is a professional nature photographer. His work is widely published and has been used in books, magazines and calendars, and by corporate and government clients. See [www.andrewmasonphotography.co.uk](http://www.andrewmasonphotography.co.uk)

## KIT LIST

### Wellies

Padley Gorge can be muddy and wet, with some of the best viewpoints in the shallower parts of Burbage Brook itself. Wellies are a must, unless you are prepared to get your feet wet.



### Umbrella

For rainy days, or when venturing out just after it has rained, an umbrella is useful for keeping water off camera equipment. It also acts as a shield, allowing you to change lenses without water splashing inside them or inside the camera.



### Polariser

A polariser will not only cut out reflections and saturate colours, but it will also increase shutter speeds, enabling longer exposures of flowing water. Used together with an ND filter, the water will be rendered as a pleasing blur.





## Shooting advice

### How to get there

The best way to access Padley Gorge is from its lowest point. Park on the road that leads off the B6521 from Nether Padley to Grindleford train station. The entrance to the gorge is a short walk along the road that leads past Grindleford station café. Go over the bridge, and it's on the right.

While there are well-defined paths through Padley Gorge, the going can be a little tricky in places with slippery rocks and tree roots. Be especially careful where there are steep drops. As you walk uphill, the path follows the right-hand side of the gorge. A third of the way along, the path splits into two, with a footbridge over Burbage Brook. It is possible to photograph from both sides of the gorge, but I prefer the right-hand side. The gorge is 800 metres from start to finish.

### Time to visit

Padley Gorge can be photographed all year round, but is at its most photogenic in autumn when the trees are at their most colourful. It's best photographed on a bright but overcast day, when the contrast in the wood is minimised and colours are saturated; these can be even more enhanced when the gorge is wet.

### Food and lodging

For something to eat and drink, Grindleford Station Café is very popular. The National Trust has a tea room on the Longshaw Estate, just outside Grindleford. If you're looking to stay over, there are a number of B&Bs, small hotels and campsites dotted around the Peak District National Park.







# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

## DAMIEN'S CHANGES



Damien has added a cool tone to suggest a cold day and cropped the picture

## Crow and puddle Tom Sheen

Canon EOS 750D, 24-105mm, 1/640sec at f/5, ISO 100

TOM, WHO is 11 years old, shot this picture of a crow and its reflection while he was on a trip to Portsmouth in Hampshire. He used a lens borrowed from a friend to zoom in a little so he could isolate the bird from its background and make it large enough in the frame, while using the water, wet road and kerb to shape his composition. I rather like what he has done in-camera, and also the way he flipped the image upside down, so that our initial reaction is to believe the reflection is the actual bird and the bird is its reflection. It's a neat trick.

I also like the fact that he has converted the image to black & white, as the colour really doesn't add much to the scene, but I would like to be able to see a little more of the bird. Tom's exposure is rather dark, and it's easy to see why it turned out that way. The reflections of the sky in the puddle and on the wet road are much bigger and brighter than the very black bird, so the camera assumed it was looking at a bright scene –

thus it recommended an exposure tailored for the light areas, not the dark one. Opening up the exposure by about 2 stops would have brought out the features of the bird's plumage, eye and beak, while still allowing it to be black enough to create the impression of a silhouette.

When we reveal that detail, we discover that our feathered friend here is pretty interesting, and suddenly we don't need to flip the image to play the reflection trick after all.

I've created a version that shows what the bird might have looked like with a bit more exposure – and a cool tone to suggest a cold day. I cropped off the top of the picture, and a little from the right, to make the crow more significant in the frame. We still have the bird's reflection and we still have Tom's glistening wet road, but now the subject is the bird, not a cheeky little trick. It would be a great shot even from an adult, let alone an 11-year-old. Keep up the good work, Tom.

## ORIGINAL



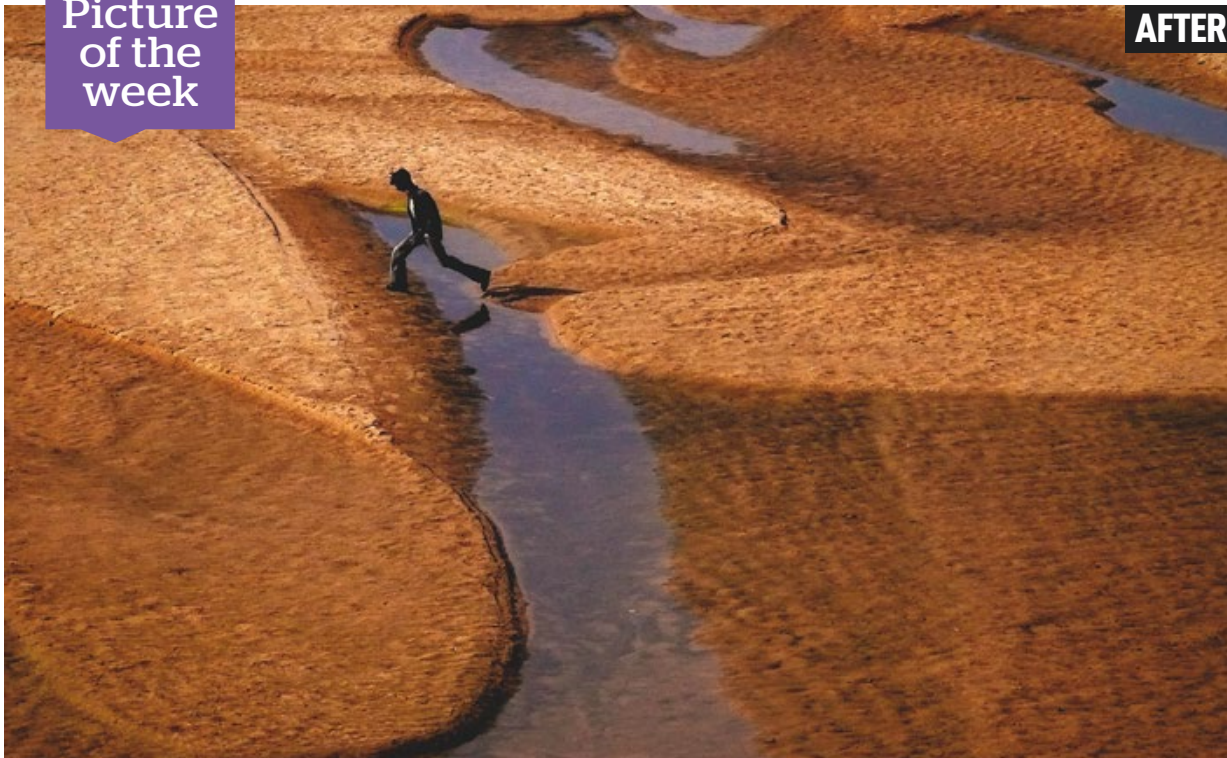
The original image was shot in colour

## TOM'S CHANGES



Tom then converted it to black & white and flipped it upside down, so the reflection looks like the bird



Picture  
of the  
week

The image with around 1 stop less exposure, with the colours more prominent

## The long stride

### Debashis Mukherjee

Panasonic Lumix DMC-FZ50, 31.7mm (158mm in 35mm), 1/250sec at f/11, ISO 400

THERE is so much to like about this picture – and a good deal to despair at, too. I love the slightly mad composition and the mixture of warm and cool colours, while the position and timing of the man striding over the water is perfect and a joy to behold. On the other hand, the technical quality of the image is close to criminal.

Debashis has used a 10-year-old 10-million-pixel bridge camera, but it is the processing rather than the capture device that must take the blame. The tones have all come apart, the edges are over-sharpened and the

noise exaggerated, but hopefully at the size it appears in the magazine, those aspects won't be too obvious.

I would have liked to have seen the colours a little more prominent in the image and the brightest areas represented by somewhat more moderate tones that don't reduce the saturation, so I've created a version that demonstrates about a stop less exposure. But technical issues aside, it is a fabulous picture, and one that deserves my Picture of the Week Award for the vision alone. Well done, Debashis.



In Debashis' original, the tones have come apart, noise is present and the edges are over-sharpened



With the glass panel cut, flipped and pasted on to the left, it creates a neat frame for the subject



The glass door is prominent in the original shot

## Musicians

### Derek Preston

Canon EOS 5D Mark II, 24-70mm, 1/200sec at f/2.8, ISO 200

WHEN an image has a foreground, middle ground and distant feature, the three-dimensional quality that results gives us a sense of depth and of 'being there'. Derek has made a good job of creating such an effect with his shot of some musicians playing in a bar. It gives us a sense of glancing into the room as we pass by. It is effective enough, in that the image has the necessary clues for the perception of depth. However, there's an imbalance that makes my small brain wonder whether it's the panel or the view into the bar that's the subject, because the panel is a very dominant part of the frame.

While we still want to see the writing, the glass doesn't need to be as bright as it is, and because it is all on one side, it's hard to see beyond it into the room. Things might have worked out differently had Derek stepped back or to one side, as the inclusion of the other side of the doorway would have given us something to look through. Of course, the bar may not have been laid out in that way, as publicans rarely consider photographic composition when designing their premises, but often we can improvise to find something to balance the frame.

Here, I've cut and flipped the original panel and pasted it on to the left, but I think it gives you the idea. The two glass panels create a neat frame for the subject, and demand less of our attention now that they are darker. As a result, the elements of the image we are supposed to look at first are quite clear.

It's a great idea, Derek, and one I hope you continue to explore.

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Billingham S-series bags

• www.billingham.co.uk • S2 £180, S3 £195, S4, £210

**Andy Westlake**

examines a series of three small camera bags from Billingham



BILLINGHAM has always been one of my favourite bag makers. Its products may be pricey, but they look good, are waterproof and will last for years. This year Billingham has released a couple of new ranges. I admired its model 25 and 35 backpacks in our 11 June issue, and now I'm looking at a family of three small shoulder bags, the S2, S3 and S4 (it's not entirely clear why there's no S1).

All three bags follow almost exactly the same design template, with the main difference being size. The S2 is the smallest at 25cm wide, 20cm tall and 14cm deep, followed by the S3 (31x22x15cm) and the S4 (37x27x17cm). Common design features include a zipped main opening, two adjustable dividers and a deeply padded removable base to protect your camera. Internal slip pockets at the front and back will take small items such as memory cards or a smartphone, and there's a zipped document pocket on the back. A deeper pocket at the front will hold larger accessories such as filters and batteries, and can be closed using a central press-stud, while leather attachment points at each end allow small pouches to be attached to expand the capacity. These are specifically designed for Billingham's Avea pouches, but items such as filter holders and water-bottle carriers could be fitted too.

### S2

The smallest of the three bags is distinctly aimed at users of mirrorless systems, so don't expect a DSLR to fit. It will take a small DSLR-style model with standard zoom attached, and perhaps a small telezoom or a couple of compact primes. It's a lovely little bag for anyone who wants to travel light, but be aware that there's very little room for anything but your camera.

### S3

Mid-sized in the range, the S3 will take either a small DSLR or an enthusiast CSC with their standard zooms, and a couple more small lenses. The supplied dividers seem a little ill-matched to this bag. As on the other bags they're of the type with a vertical section that attaches to the interior using Velcro, with fold-over top sections that normally cradle a camera body and prevent scratching to lenses beneath. Here, though, the dividers reach up to the top of the bag, then fold over, which only has the effect of hindering access. This can be addressed by simply putting them in upside down, but it's a strange oversight from Billingham.

### S4

With the largest model, the S4, Billingham has created a design that's suitable for DSLR users. Indeed, it's unusually thick from front to back, and while this means that larger full-frame DSLRs will fit in very comfortably,

lenses and other accessories can be left rattling around inside. Billingham already has a couple of other models with about the same capacity, namely the F1.4 and the Hadley Pro, and to me both of them seem a bit more well designed.

### Verdict

The S-series models are the only small camera bags from Billingham that currently include the security of zipped enclosures, and for this reason alone they'll appeal to some photographers. They're beautifully made from quality materials, including Billingham's triple-layer waterproof fabric, and will doubtless last for years. My biggest criticism is that the accessory pockets aren't especially large – for instance, you'll struggle to fit personal items such as sunglasses into the smaller two bags in particular. But while none of the S-series models seems perfect, overall they're lovely bags for when you want to carry around a relatively small amount of kit.

### At a glance

- Top-quality shoulder bags
- Made of canvas and leather
- Four colours available

### Attachment points

Leather slots on the side allow the addition of Avea accessory pockets.

### TukTop

The zip can be tucked out of the way behind internal dividers to give unhindered access to your gear.





### Clogball fastening

The lids can be closed quickly using Billingham's signature brass closure.

### Zipped rear pocket

A full width and height document pocket is concealed under a canvas flap.



### Zip opening

All three bags feature zip openings with twin pullers.

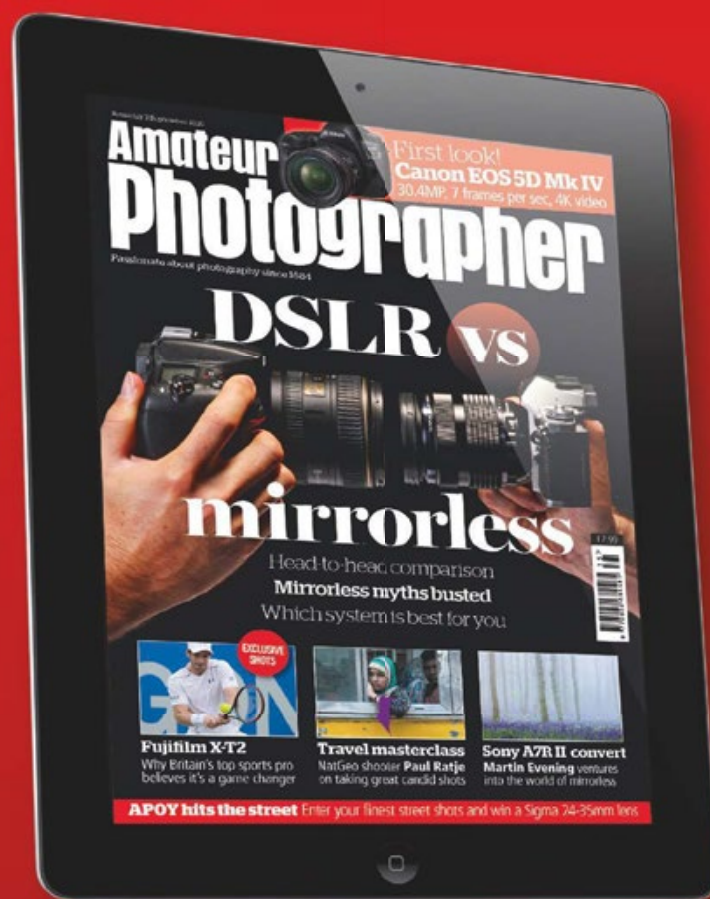
## COLOUR OPTIONS

EACH of the three bags is available in a choice of four colours: black canvas with tan leather, khaki and tan, sage and chocolate leather, or burgundy and chocolate. You can see each size below – the S4 is black, the S3 olive, and there's a pair of S2s in tan and burgundy. There's no difference in the type or quality of materials used for each colour. Traditionalists will likely go for the khaki or black, but the olive and burgundy bags are, if anything, even more attractive.



# Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

**Try it today**

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)

Download on the  
App Store

Google play

kindle fire

zinio™





## Tested

Canon EOS 7D Mark II  
Nikon D500

# Top-flight APS-C

Can the two-year old Canon EOS 7D Mark II hold its own against the newer, and more expensive, Nikon D500?

**Antony Henson** puts them head-to-head to find out

**P**rior to the D500, the last Nikon APS-C-format DSLR that could really be regarded as a high-end enthusiast or semi-professional level model was the D300S. This was announced back in July 2009, when Nikon was firmly wedded to the belief that 12

million pixels was enough. What's more, the D300S was a relatively modest upgrade to the D300, which dated from two years earlier. While both were great cameras in their day, time and technology marches on, and in 2010, Nikon began to introduce DSLRs such as the D7000, which sat below the

D300S but had higher pixel counts. Nikon enthusiasts began to rub their hands together anticipating a new model that most expected to be called the D400.

However, such a camera conspicuously failed to appear, and in its absence many potential buyers began to consider the

24MP D7100 introduced in 2013 and the full-frame D600 from 2012. Again, they were both good cameras but neither quite matched the D300S for build, shooting speed and burst depth.

When Canon introduced the EOS 7D Mark II in September 2014, Nikon users could only look enviously at its specification, which was aimed specifically at serious enthusiasts and semi-pro photographers wanting an all-rounder that was fast enough



## CONTROL LAYOUT

ONE OF the key elements that distinguishes a high-end camera from more entry-level models is the control arrangement. Entry-level cameras tend to have fewer buttons and dials, making them appear less alarming to their target audience. Enthusiasts, however, often want to be able to make settings adjustments quickly, and direct controls (buttons and dials) usually make this easier than dipping in and out of a menu.

Also, whereas many novices are content to allow the camera to set the AF point itself, more

experienced photographers usually want to take control and set it themselves. In addition, enthusiasts expect to be able to customise their camera so that it suits their style of shooting.

Both the Canon EOS 7D Mark II and Nikon D500 have numerous buttons, switches and dials that allow quick changing of the most important settings. They also include extensive menus that enable you to specify aspects such as the continuous AF performance, bracketing options and custom button use.

### Pop-up flash

Most pros will use a separate flashgun, but unlike the D500, the 7D Mark II also has a flash that can be popped-up by pressing this button.

### Drive mode dial

Mirror lock-up can be set using this dial to reduce blur-inducing vibration, but there's also an exposure-delay mode available in the menu.

### Custom options

Three custom options on the mode dial provide a quick way of switching from one set-up to another if the shooting situation changes.

### AF point control

Both cameras have a joystick-like controller that can be used to set the AF point quickly and easily while looking through the viewfinder.

# DSLRs

to shoot sport at a high level. This situation continued until January this year when – just when many users had stopped believing it would happen – Nikon introduced a new top-flight APS-C-format DSLR, skipping the D400 moniker in favour of the D500.

As the D500's natural competitor is the Canon EOS 7D Mark II, we're pitching the two together head-to-head to find out if the older Canon favourite can live up to the challenge from Nikon's young buck.

### Why go for APS-C format?

At one time, APS-C-format DSLRs were the only real choice for most enthusiasts because full-frame models were so expensive. Today, however, both Canon and Nikon offer much more affordable full-frame models.

So why do so many photographers want a high-end APS-C-format camera? You only have to compare the specification of the Nikon D500 with the pro D5 to see the most convincing argument – price. The sensor

inside a full-frame camera is its most expensive component and using a smaller unit cuts the cost considerably, even if, as in the case of the D5 and D500, most of the rest of the technology is the same.

Another persuasive reason is that many photographers have built up a collection of compatible lenses. Although in Nikon's case these DX optics can be used on a full-frame (FX) body, there seems little point if you're only going to use an APS-C-sized section of the sensor most of the time anyway. Upgrading to full-frame lenses incurs significant additional cost.

In the early days of digital SLRs, the focal length magnification brought by an APS-C-format camera was a disadvantage because very few wideangle lenses

were available. Today that position has changed significantly, and wideangle photography can be enjoyed by owners of both types of camera. However, APS-C-format users have the advantage of a little extra 'reach' from their telephoto optics, which means they can frame distant subjects tighter and avoid post-capture cropping. It's particularly useful when shooting sport or wildlife – key areas for the target audience of the EOS 7D Mark II and D500.

One argument that doesn't hold quite so well today is the difference in size. Stepping down from a full-frame DSLR to an APS-C-format model does result in a reduction in size, but there are far smaller compact system cameras available.



## Canon EOS 7D Mark II

● £1,180 (body only) ● [www.canon.com](http://www.canon.com)

Canon's top-end APS-C SLR has proved popular with keen sports photographers



1 Remote sensor 2 DoF preview button 3 AF point button 4 Multi-controller 5 Customisable selection lever 6 Quick control dial 7 Rate button 8 Creative photo button 9 Main dial 10 Mode dial 11 Multi-function button 12 On/off switch

INSIDE the Canon EOS 7D Mark II is a 20.2MP APS-C-format sensor, which unlike the D500's has an optical low pass filter (OLPF). This should ensure moiré patterning is kept at bay, but it could mean it's less able to capture really fine detail. However, its Dual Pixel CMOS technology enables much-improved AF in live view and video mode.

The sensor is coupled with a DIGIC 6 processing engine, and together, they enable a maximum continuous shooting rate of 10 frames per second (fps) for up to 31 raw files when a UDMA 7 CompactFlash card is used. This burst depth can be extended to 1,030 JPEGs if you can do without raw files.

When it was introduced the 7D Mark II had the highest native sensitivity setting of any Canon DSLR, (ISO 16,000), but that and the highest expansion setting (ISO 51,200) seem low in comparison to the D500's native maximum of ISO 51,200 and uppermost expansion setting of ISO 1,640,000. Nevertheless, the low-light capability, fast frame rate and high-specification AF system (see Autofocus on page 57) make the 7D Mark II a great choice for enthusiasts who want to get serious about shooting

sport, action and wildlife.

As its LCD dates back to before the time when Canon really embraced touch-control, there's no point in tapping on the (fixed) 3in 1.04-million-dot screen. But most experienced Canon users will find they quickly get to grips with the camera's operation. On the back there's a sprung selection lever around the multi-controller. This acts as a controller for the main dial on the top-plate, enabling it to be used to adjust a setting selected via the Customisation menu. I prefer to use it to allow me to change sensitivity quickly, but it can also be used to set the AF point, AF point-selection mode, AE lock, AE lock hold, switch to a registered AF point or access exposure compensation. Meanwhile, I like to use the multi-controller to adjust the AF point directly.

Helpfully, in shooting mode the creative photo button provides a quick route to the picture style, multiple exposure and HDR options. In review mode it allows you to compare two images side-by-side for rating using the Rate button. It's a really useful way of spending 'downtime' between shots because the ratings allow you to find your best images quickly once they are downloaded.

## Nikon D500

● £1,800 (body only) ● [www.nikon.com](http://www.nikon.com)

Inside the D500 is much of the same technology as in the flagship Nikon D5



1 DoF preview button 2 Function button 3 Viewfinder shutter 4 Sub-selector 5 Multi-selector 6 Live view controller 7 i-button 8 Info button 9 Image quality/size button 10 Exposure mode button 11 Exposure comp button 12 On/off switch

WITH 20.9 million effective pixels on its CMOS sensor, the Nikon D500 has a slightly higher resolution than the 7D Mark II that's hardly worth mentioning, save for the fact there's also no low-pass filter that could also give it a slight edge for recording detail. And as mentioned earlier, there's a phenomenal sensitivity range topping out at the equivalent of ISO 1,640,000 made possible by the new sensor and Expeed 5 processing engine. However, the top ISO settings give poor quality.

Like the 7D Mark II, the D500 can shoot at a maximum continuous rate of 10 frames per second for up to 200 14-bit lossless compressed raw files. This therefore enables more of the action to be recorded in one blast of raw files, giving greater scope for adjustment post-capture.

Unlike the 7D Mark II, the D500 has a tilting screen that's touch-sensitive. Measuring 3.2in across the diagonal and with 2.359 million dots, it's bigger and more detailed than the 7D Mark II's. That's not to say the Canon screen is bad – far from it – but the D500 shows just a little more detail, while the tilting mechanism is especially useful for anyone making use of the 4K video capability.

Disappointingly, Nikon has restricted the use of the touchscreen to setting the AF point in live view and video mode, scrolling through images with a swipe and double-tapping to zoom in to check sharpness. It would be nice to be able to navigate the menu and make setting selections with it as well, but it's not possible.

Using the two cameras interchangeably, it doesn't take long before you start to become a little frustrated by the comparative slowness of the 7D Mark II. The D500 just seems a little more responsive, and unlike the 7D Mark II there's no need to press the shutter release to activate the AF system before you can move the AF point; instead, just nudging the Nikon controller is enough. And if you want to move the point right across the frame you just need to push and hold the controller across instead of the nudge-and-release, nudge-and-release action that is required by the Canon camera.

One irritation with the D500, however, is that the options revealed by pressing the i-button seem rather random, and it can't be customised. In addition, the information screen activated by pressing the Info-button isn't interactive.



# Canon EOS 7D Mark II

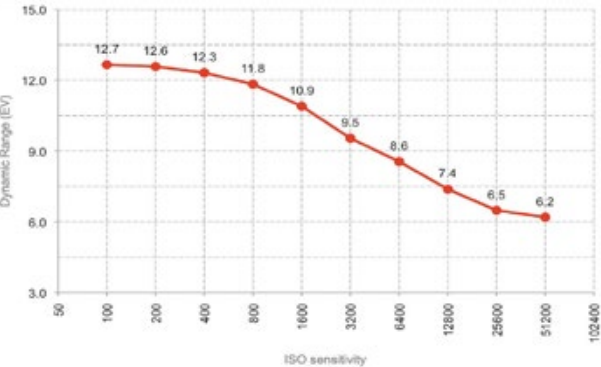
## Resolution

Thanks to its 20.2MP sensor the 7D Mark II can record around 3,000l/ph from ISO 100 up to around 800. Naturally some fall-off starts above this, but detail levels are maintained well up to around ISO 16,000, where our tests still register 2,800 l/ph. Above this we're into the expansion settings and there's a sharper decline to around 2,000l/ph at ISO 51,200. Noise is also controlled well up to ISO 6,400.



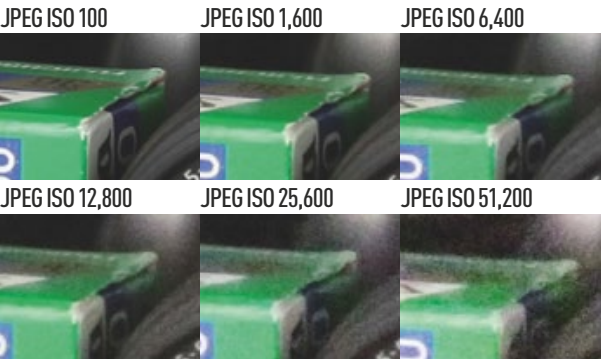
## Dynamic range

Our Applied Imaging tests reveal a high dynamic range at the lower sensitivity settings, but it starts to fall more noticeably from above ISO 400. The decline is steady and although the 7D Mark II is second to the D500 at the lower settings, at ISO 6,400 the roles are reversed. The differences are slight, but Canon has managed to maintain dynamic range just a little better at the high ISOs.



## Noise

At low sensitivity values the 7D Mark II produces very attractive images with pleasantly saturated, slightly warm JPEG colours in the default settings. Noise is controlled very well, but if you can, it's definitely best to keep to ISO 6,400 or lower. ISO 25,600 is a step too far for most situations and even ISO 12,800 for some. Colours stand up well, but darker tones start to become mushy and lacking in detail.



# Nikon D500

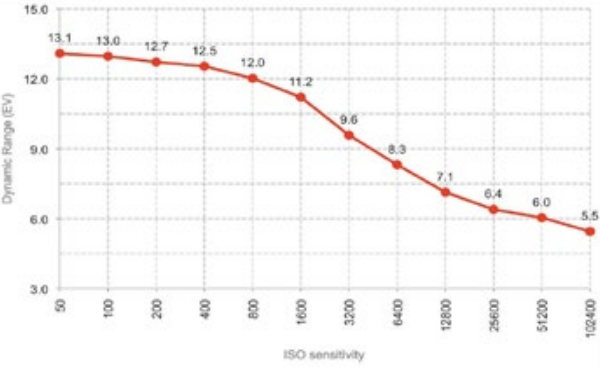
## Resolution

From the lowest sensitivity values, up to and including ISO 3,200, the D500 captures an impressively high level of detail, and it beats the 7D Mark II throughout its range. It particularly impresses at ISO 50-400, scoring 3,400l/ph in JPEG files and almost 3,800l/ph in raw files. However, at ISO 204,800 the results look very poor with a green cast of noise becoming visible.



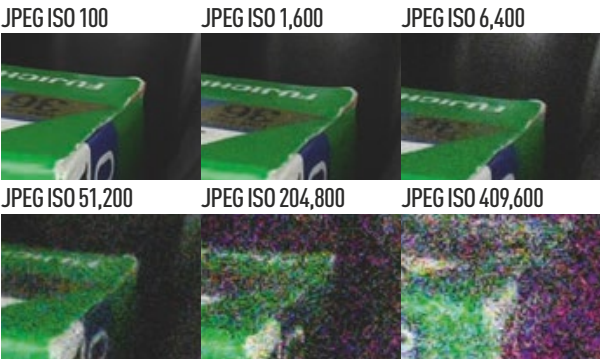
## Dynamic range

At the lower sensitivity settings the D500 achieves very impressive scores in our Applied Imaging tests; in fact its dynamic range doesn't drop below 12EV until the sensitivity is over ISO 800. However, at ISO 6,400 and over, it drops just below the performance of the 7D Mark II, diving below 6EV above ISO 51,200. High-sensitivity images require much more careful handling during processing than lower-resolution shots.



## Noise

Noise is controlled well in images shot within the D500's native sensitivity range (ISO 100-51,200), but, ignoring the slight difference in sharpness/details, there isn't all that much of a difference between its images and those from the 7D Mark II at the same settings. The results at ISO 204,800 are poor, but at the top three extended settings (ISO 409,600, ISO 819,200 and ISO 1,640,000) they are diabolical.



## How they compare

	Canon EOS 7D Mk II	Nikon D500
CONNECTIVITY	There's GPS technology but no Wi-Fi connectivity, so you'll have to buy the Canon WFT-E7 B Wireless Transmitter if you want to transfer images wirelessly.	Thanks to its SnapBridge system the D500 can stay permanently connected to your smartphone or tablet via a low-power Bluetooth connection.
VIDEO	Full HD video recording is possible at up to 60p, and the Dual Pixel CMOS AF system can help with focusing, though many will prefer manual.	It's possible to shoot 4K UHD (3,840x2,160) footage at 30p/25p/24p video for up to 29 minutes and 59 seconds at a time.
MEMORY	There are dual card slots: one that will accept CompactFlash media (UDMA 7 supported) and the other that will accept SD/SDHC/SDXC cards (UHS-I compatible).	Two card slots are available: one accepts XQD cards, while the other accepts SD/SDHC/SDXC cards and is compatible with UHS-II media.
BATTERY LIFE	Based on CIPA guidelines, up to 670 shots can be taken in reflex mode (i.e. using the viewfinder) utilising one fully-charged LP-E6N battery.	In single-shot mode and under CIPA guidelines it's possible to shoot up to 1,240 images with the charge from one EN-EL15 battery.

## Data file

	Canon EOS 7D Mk II	Nikon D500
Sensor	20.2MP, 22.5x15.0mm (APS-C) CMOS	20.9MP, 23.5 x 15.7mm (APS-C) CMOS
Output size	5,472x3,648	5,568 x 3,712
Focal-length magnification	1.6x	1.5x
Mount	Canon EF/EF-S	Nikon F DX
Shutter speeds	1/8,000-30 sec plus bulb	1/8,000-30 sec plus bulb
Metering system	252-zone EOS iSA system	3D colour matrix metering III
Exposure compensation	±5EV	±5EV
Drive mode	10fps	10fps
Screen	3.0-inch, 1,040k, fixed	3.2-inch, 2,359k, tilting touch-sensitive
Viewfinder	Pentaprism with 100% view	Pentaprism with 100% view
AF points	65 (all cross-type)	153 (99 cross-type), of which 55 are selectable
Video	Full HD 60p	Full HD 60p
External mic	3.5mm	3.5mm
Memory card	CF (UDMA 7) and SD/SDHC/SDXC UHS-I	XQD and SD/SDHC/SDXC (UHS-II compatible)
Power	LP-E6N Li-ion	EN-EL15 Li-ion
Dimensions	148.6x112.4x78.2mm	147x115x81mm
Weight	910g (inc battery and card)	860g (inc battery and card)



## Real-world comparisons



### Detail resolution

With a decent lens fitted the 7D Mark II won't disappoint for detail resolution in real-world shots, especially in raw files. Images look sharp with natural edges and no halos.

Thanks to its newer sensor and lack of OLPF, the D500 produces images that have a tiny bit more detail than the 7D Mark II, but you'll only spot it if you pixel-peep.



### Low-light shooting

With a fast lens mounted, the 7D Mark II takes low light in its stride getting subjects sharp quickly. Noise is also controlled well at ISO 6,400, as seen here.

The D500 coped incredibly well with the dim, low-contrast conditions of this smoke-filled scene. There's a hint of luminance noise visible in this ISO 6,400 shot.



### Colour

In its automatic white balance setting the 7D Mark II tends to produce slightly warm and well-saturated images, but most people usually find them attractive.

There's no shortage of saturation here. However, the D500's automatic white balance system tends to produce neutral images that often benefit from slight warming.





Both cameras have impressive AF systems, but the D500's is just a shade more responsive

## Autofocus

BOTH cameras are billed as being for serious use, and with sport/action photography being high on the agenda they have high-specification autofocus systems. The Canon EOS 7D Mark II has a 65-point system with all the points being cross-type and individually selectable. For extra sensitivity, the centre point is dual-cross type when lenses with a maximum aperture of f/2.8 or larger are used. With lenses or lens and teleconverter combinations that have maximum apertures between f/2.8 and f/8 this point is cross-type.

Meanwhile the Nikon D500 has a total of 153 AF points, of which 99 are cross-type. However, only 55 of them are actually available for selection by the photographer. The other 98 points are support points that the camera can choose to use if it needs to – they help with tracking moving subjects. Of the 153 points, 15 are capable of functioning with maximum apertures as small as f/8, giving teleconverter users more chances of getting the subject sharp and the camera keeping it that way.

Nikon scores another point from Canon as its AF system is claimed to be sensitive down to -4EV, 1 EV lower than Canon's, indicating that the D500 is better able to cope with low light.



The EOS 7D Mark II's autofocus has no problem dealing with most fast-moving subjects

Each camera has a collection of AF point selection modes that are designed to help you hit a moving target, whether it's travelling along a predictable path or shifting erratically. In the default settings the D500 makes these options easier to select because the 7D Mark II's M-Fn button can be hard to locate when you're looking through the viewfinder. However, the customisable selection lever can be used instead.

### Autofocus settings

Like the 5D Mark III and 1DX before it, the 7D Mark II has a dedicated autofocus section in the menu with a key page giving control over tracking sensitivity, acceleration and deceleration tracking and AF point switching. Their aim is to enable you to tailor the system's response in AI Servo AF (continuous autofocus) mode to suit the circumstances. Their use is aided by a series of Case Studies, but despite the sporty icons, some photographers can find the descriptions rather confusing, so it's important to read them carefully to select the best option for any given subject. The D500 offers similar controls under menu option a3 (focus tracking with lock-on) and although the screen looks less impressive, the two controls are easier to understand. 'Blocked shot AF response' determines the speed at which the camera reacts to a change in subject distance while 'subject motion' allows you to specify whether the subject is moving erratically or steadily (or half-way between).

The two autofocus systems perform very well in the field, getting moving subjects sharp and tracking them accurately in most situations. However, when comparable lenses are used, the D500's AF system is just a little quicker, and I find I get a higher hit rate using it.

## Our verdict

FROM the moment I first used the Canon EOS 7D Mark II following its launch in September 2014, I thought it was a brilliant camera. With the exception of Wi-Fi connectivity, it had just about every feature I wanted in a tough, weatherproof body. Its blistering 10fps shooting rate is perfect for shooting sport and its 65-point AF system is fast and accurate. And although some find its customisation options confusing, these can be extremely useful. The evaluative metering system is also good, balancing the brightness of the scene well in most situations.

The fact that the 7D Mark II's specification compares so well with that of the Nikon D500 is a mark of how far ahead of the game it was at the time it was announced. However, there are little tell-tale signs of its age now. For example, the D500 doesn't make huge use of its touchscreen functionality, but it makes reviewing images much more intuitive. I know it's only using swipes and screen taps instead of pressing buttons, but I somehow feel more immersed in the images. It would be nice if Nikon could add an on-screen rating button to tag images before they are downloaded though.

Compared to the EOS 7D Mark II's fixed screen, the D500's tilting screen is also very useful. A vari-angle screen would be even better, helping with low-angle upright shots. Nevertheless, the tilting screen is good for low or high-level, landscape-format images and it's a godsend for videographers.

Speaking of which, video enthusiasts are likely to be drawn by the D500's 4K capability. However, its live view and video AF system are nowhere near as good as the 7D Mark II's. Seasoned filmmakers will be used to shooting with manual focus anyway, but it's disappointing that Nikon hasn't progressed its DSLRs' live view AF system to include phase-detection focusing.

Nikon's SnapBridge system makes sharing images a real breeze. I love how the D500 can send images automatically to my phone.

Although there are a couple of handling niggles with the D500, its speedy focusing and superb detail make it a really great camera and a worthy winner of this duel. Just don't get too excited about those uppermost sensitivity expansion settings.





# The perfect Christmas gift from only £27.99\*

**PLUS** receive your **VANGUARD RENO SHOULDER BAG**



Save up to 28%

Treat yourself or a loved one to a magazine subscription this Christmas

- ★ **Save up to 28% off** the normal subscription rate
- ★ **Go Digital! Download your magazine right away** - every subscription includes access to the digital version for iPad and iPhone<sup>†</sup>
- ★ **FREE Christmas Card** - to give to your friend or family member to announce their gift
- ★ **Exclusive Subscriber Rewards** every month enjoy new offers, giveaways and prizes at [amateurphotographers.co.uk/rewards](http://amateurphotographers.co.uk/rewards)
- ★ **Convenient home delivery** - on all magazine subscriptions



Subscribe online at [amateurphotographersubs.co.uk/CBT6](http://amateurphotographersubs.co.uk/CBT6)



**0330 333 1113**

Quote code: CBT6  
7 days a week from 8am to 9pm (UK time)



Complete the coupon below

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Complete this coupon and send to: **FREEPOST Time Inc** (No further address needed. No stamp required - for UK only)

**YES!** I would like to subscribe to **Amateur Photographer** receiving my Vanguard Reno Shoulder Bag worth £34.99

☐ Pay only £27.99 every 3 months by Direct Debit saving 28% on the full price of £38.88

**TOP OFFER**

☐ 2 years Cheque/Credit or Debit Card (102 issues), pay only £223.49, saving 28% (full price £311.00)

☐ 1 year Cheque/Cash/Credit or Debit Card (51 issues), pay only £114.99, saving 26% (full price £155.50)

#### Your details

Mr/Mrs/Ms/Miss: Forename:

Surname:

Email:

Address:

Postcode:

Home Tel No: (inc. area code)

Mobile No.:

Date of Birth: DD MM YYYY

#### I would like to send a gift to:

Please also fill out 'Your Details' opposite. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename:

Surname:

Address:

Postcode:

#### Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd., for £ \_\_\_\_\_

2. Please debit £ \_\_\_\_\_ from my:

☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex

Card No:     -     -     -

Expiry Date: MM YY

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
(I am over 18)

#### 3. Pay only £27.99 every 3 months by Direct Debit (UK only)

Instruction to your Bank or Building Society to pay by Direct Debit  
For office use only. Originator's reference - 764 221



Name of Bank: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Account Name: \_\_\_\_\_

Sort Code:

Account No:

Please pay Time Inc. (UK) Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

(I am over 18)

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. \*£27.99 payable by Direct Debit every 3 months, with the price guaranteed for the first 12 months. Final closing date for all orders is **2nd February 2017**. Orders purchased as a gift before 9th December 2016 will start with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. If you would like your gift subscription to start with an earlier issue please contact customer services on 0330 333 4333. Orders purchased for yourself will start with the next available issue - please allow up to 6 weeks for delivery, 8 weeks for overseas orders. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. In the unlikely event that we run out of this gift, we promise to offer you a discount on the price or an alternative gift of the same or greater value. Your gift will be delivered separately within 28 days of your first payment having been taken. Gifts only available to subscribers on the UK mainland. For enquiries and overseas rates contact [help@magazinesdirect.com](mailto:help@magazinesdirect.com) or call +44 (0) 330 333 4333. For full terms and conditions visit [www.magazinesdirect.com/terms](http://www.magazinesdirect.com/terms). <sup>†</sup>The digital version comes free with the print edition of your subscription and is available strictly on a trial basis. Time Inc. (UK) Ltd reserves the right to withdraw free access to the digital version at any time. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Full terms and conditions are available at [mymagazinesdirect.com/privacy](http://mymagazinesdirect.com/privacy). Digital subscribers also get access as long as the subscription has been purchased directly through the publishers at [magazinesdirect.com](http://magazinesdirect.com). We will process your data in accordance with our Privacy Policy ([www.timeincuk.com/privacy](http://www.timeincuk.com/privacy)). By providing your information, you agree to be contacted by Time Inc. (UK) Ltd, publisher of **Amateur Photographer** and other iconic media brands, with information about our goods and services and those of our carefully selected third parties. Please tick here if you do not wish to receive these messages: ☐ by email and/or SMS ☐ by post and/or telephone ☐ about carefully selected third party goods and services.

**CODE: CBT6**



**A Christmas card will be sent to all gift orders received by 9th December 2016 (either by email or post) so that you can send it on to the recipient before Christmas.** If you supply an email address your order will be acknowledged by email and you will be given the option to download a Christmas card or request one by post. If you do not supply an email address you will automatically be sent a postal Christmas card.





© MARK BUCKERDINE

# The Long Tom

**Andrew Sanderson** describes how he acquired a camera built specially to photograph the Queen's coronation in 1953

In June, I posted a picture of an unusual camera on my Facebook page. My wife knew the camera had a royal connection, so she suggested that I post something about it on the Queen's 90th birthday. However, I wasn't prepared for the response! I had loads of shares, hundreds of likes and lots of comments. I even had an enquiry from AP Editor Nigel Atherton, asking if I would be interested in writing an article about the camera.

So what can I tell you about it? I'll begin by giving a bit of background information. In the late 1980s, I used to visit an elderly chap called Malcolm who collected, bought and sold old cameras. I knew very little about

**Above: Andrew gazes through the viewfinder of his mighty Long Tom camera, one of only three models that were ever made**

**Right: Queen Elizabeth II and the royal family on the balcony of Buckingham Palace, London, after her coronation in 1953**



© ALAMY STOCK PHOTO/TRINITY MIRROR/MIRRORPIX



the history of photography, but I was fascinated by anything and everything photographic. I would go to Malcolm's home and buy various cameras, lenses, bits and bobs, and boxes of assorted junk. Every few months I would call him and he would invite me over to show me all sorts of stuff – some useful, some not. It was a marvellous education and I got to try out lots of equipment, some of which I still own.

In the summer of 1989, I was at his house when I noticed a bulky item in the hallway. He told me it was an old press camera that had been specially built to photograph the Queen's coronation on 2 June 1953, and apparently only three of them were ever made. One was on display at the De Vere factory, one at the National Media Museum at Bradford, West Yorkshire, and this was the third. It was marked with the name of the newspaper it was made for – *The Star*. This newspaper was not the same as today's *Daily Star* tabloid – it was *The Star* (London), a 'serious' paper that was published from 1888–1960.

I immediately asked Malcolm if he'd sell the camera to me, as I wanted to see what it could do, but he didn't want to part with it. He said he'd only just got it and wasn't sure what his plans were yet.

He did tell me more about it, though.

Apparently, these cameras were built by the De Vere company, which is best known for its excellent enlargers, although it did make monorail cameras from 1948–1967. These 'Long Tom' cameras took 5x4in sheet film and had a telephoto lens equivalent to a 300mm lens on a 35mm camera, or full-frame DSLR. The specially made base has four legs, each of which can be expanded, and the whole unit can be tilted up or down and swivelled left or right.

### Buying the Long Tom

On another visit about two years later, I noticed the camera was still in bits in Malcolm's hall. I asked again if he would sell it. He replied: 'Yeah, take it. The wife is sick of tripping over it.' I was delighted, and as soon as I worked out how to set it up I was out doing shots with it. I had intended to do all sorts of stuff, including night shots and nudes, but I had to get rid of my van around that time and the camera wouldn't fit into an ordinary car, so the impetus was lost. It has been standing largely unused in my studio for about 20 years and it was such good fun to get out with it again. I've noticed that the shutter is really tired now, so I may take the back off and see if I can improve it with a bit of lubricant.

### Technical specs

These cameras were designed to get a shot of the royal family on the balcony of Buckingham Palace, waving at the public. In 1953, press photographers



© ANDREW SANDERSON

**'It has been standing largely unused in my studio for about 20 years, and it was such good fun to get out with it again'**



© MARK BICKERDYKE

Andrew's Long Tom camera; it takes two people to lift in and out of the car





Looking up Hart Holes Clough; this picture was taken from a track that links Greenfield Road and Upperthong, Holmfirth, West Yorkshire

used bulky 5x4in cameras that did not take telephoto lenses, so they had to design something specifically for the job.

The back of the camera is from a Speed Graphic and has a focal-plane shutter. This shutter has to be tensioned by turning a knob, and the more you turn it, the tighter it gets and the faster the available shutter speed. With the camera being so old, the shutter does not give the speeds it has marked on the scale, so some estimating is needed. I either listen to the shutter and guess what speed it is going at, or I load slower film, stop down and use a big piece of black card to cover the lens, moving it quickly away and back again to get the exposure. Both methods are a bit hit and miss, but who cares? It's lots of fun.

### Using the Long Tom today

I have had this camera for 26 years, and although it takes up quite a lot of space in my studio I had sort of forgotten about it. When the Facebook post attracted lots of attention I decided

it was time I went out with it again. I loaded up some Ilford Ortho and a few sheets of FP4. Depending on the available light, I had the option of using the shutter or capping/uncapping to expose. After metering I decided to stop down to f/32 and use a large piece of black card in front to control the exposure. The meter was indicating ½sec, so I had to move the card away and back to approximate that exposure. The resulting image has worked well and has good detail. Not all the images were a success, though, as some of the shots I took were a little shaky because the camera has a large surface area that is easily buffeted by the wind.

The whole experience of using this camera again was really good, but I had forgotten how heavy the thing is, even stripped down. It took two of us to lift it in and out of the car and set it up, and I was thankful for the assistance of my friend and fellow photographer Mark Bickerdyke. Mark also took the supporting images for this article as I operated the camera.



Moss edge farm from Woodhouse lane, Holmfirth, West Yorkshire



Looking up Snittle Road towards Flight Hill, Holmfirth, West Yorkshire

To see more images taken with the Long Tom camera, visit Andrew Sanderson Photography on Facebook [www.facebook.com](http://www.facebook.com).



# SIGMA

The world's first\* F1.4 ultra-wide-angle lens for full-frame DSLRs.

\*Among interchangeable lenses for digital cameras with 35mm full-frame image sensors (SIGMA research as of October 2015).



## A Art 20mm F1.4 DG HSM

Cover lens cap and padded case included.

Available for Sigma, Canon and Nikon cameras.

**Made in Japan**



### SIGMA USB DOCK

Update, adjust and personalise. Customisation never thought possible. Sold separately.





The extended telephoto end lets you get a bit closer to your subject compared to most kit zooms supplied with cameras. 57mm, f/5.6



# Panasonic Lumix G Vario 12-60mm f/3.5-5.6 Asph Power OIS

**Andy Westlake** tries out Panasonic's mid-range weather-sealed standard zoom lens

Ever since small mirrorless cameras first appeared on the market, manufacturers seem to have been obsessed with making their supplied standard zooms smaller and smaller. And none more so than Panasonic, which has made a whole series of 14-42mm f/3.5-5.6 zooms of ever-decreasing size before settling on its 12-32mm f/3.5-5.6 pancake zoom to accompany its smaller bodies. Yet while these tiny lenses play well to the portability strengths of CSCs, they tend to be somewhat compromised either optically, operationally or in terms of zoom range. After a while, photographers may find themselves wanting something better.

For a long time Panasonic's next step up has been the excellent Lumix G X Vario 12-35mm f/2.8 Asph OIS, but its £700 price tag is something of a sticking point for users with limited budgets. At around £360, the new Lumix G Vario 12-60mm f/3.5-5.6 Asph Power OIS steps into this gap, and provides a more affordable weather-sealed option for users of cameras like the Lumix DMC-GH4, GX8 and the new G80. Indeed, it's available as a kit with several models for a premium of around £100 over the basic 14-42mm zoom.

However, it's not just Panasonic owners who might be interested in the 12-60mm lens,

as users of Olympus's OM-D models could well be attracted by its versatile 24-120mm equivalent zoom range, and outdoor-friendly construction. Notably, it's both longer and faster at the telephoto end than the similar Olympus M. Zuiko Digital ED 12-50mm f/3.5-6.3 EZ, although it lacks that lens's macro function and power zoom for video work. So is it worthy of Micro Four Thirds users' consideration?

## Features

With an optical formula of 11 elements in nine groups, the lens uses a construction that's more complex than basic kit zooms. It includes three aspherical elements and one made of extra-low dispersion (ED) glass, which together reduce optical aberrations such as distortion, spherical aberration and colour







Image quality is very good, especially towards the middle of the zoom. 22mm, f/5.6

fringing due to chromatic aberration. As usual from Panasonic, optical image stabilisation is built in.

The lens is also designed for HD video recording, with silent autofocus and aperture mechanisms. The aperture itself is formed from seven rounded blades and features stepless adjustment, to eliminate sudden brightness jumps in movie footage. A bayonet-fitting petal-type lens hood is included in the box, and reverses snugly around the barrel for transport. The filter thread accepts relatively petite 58mm accessories and doesn't rotate on focusing.

One handy feature is the minimum focus distance of just 25cm at the telephoto end. This gives 0.54x equivalent magnification, meaning that the lens can fill the frame with a subject measuring 6.4x4.8cm. It can be useful for shooting close-up images of subjects such as flowers and insects.

#### Build and handling

At 71mm long, 66mm in diameter and weighing just 210g, Panasonic's 12-60mm lens is very similar in size to the basic 18-55mm kit zooms commonly supplied with DSLRs. Its light weight reflects the

### 'It focuses decisively, silently and accurately in almost any lighting conditions'

predominantly plastic exterior, although the lens mount is metal. A rubber seal surrounds it, to help keep dust and water out of the camera.

Design-wise, the barrel is very simple. The broad zoom ring rotates 90° from wideangle to telephoto, and is smooth enough to provide precise framing. In front of it the narrow manual-focus ring provides control by wire, with no change in feel as it passes the focus group's end stops. However, I suspect few users will disengage autofocus anyway, as there's very little incentive to do so. Indeed, there are no physical switches on the lens barrel, with both AF and OIS are controlled solely through the camera's menus.

#### Autofocus

As we've come to expect from Panasonic, the 12-60mm focuses quickly, decisively, silently and accurately in almost any lighting conditions. It only slows down in very low light (think low-level artificial lighting after dark), but will still find focus so long as you point the camera towards a subject with some degree of contrast. Naturally, all Panasonic's usual features are available – for example, the lens can silently pull focus from one subject to another during video recording.

With this kind of lens it's rare to have to call on manual focus, but if you do, it's perfectly well behaved. Turning the focus ring will engage your preferred focusing aid on the



Here image stabilisation let me blur passers-by. 42mm, f/8, 1/15sec





The compact 12-60mm is a versatile everyday lens for Micro Four Thirds. 18mm, f/5.6

camera – such as magnified view or peaking – and the focus-by-wire system works well enough to make it easy to bring the subject into sharp focus.

### Image quality

In general, the 12-60mm gives the sort of image quality we'd expect from a mid-range zoom. So it's better than a cheap kit lens, but no match for a premium optic like Panasonic's 12-35mm f/2.8. Sharpness is pretty high in the centre of the image, but falls off towards the corners, with the effect being most marked at wideangle. But unless you're examining images at the pixel level or making prints that are larger than A4, this will be of little practical consequence.

Panasonic integrates some software corrections into the design, most notably of curvilinear distortion and lateral chromatic aberration, which results in clean, natural-looking images. The process is so well integrated into Micro Four Thirds that most users will never notice it's even happening.

One point to be aware of about this lens, though, is that while the extended zoom range is very useful, the slow maximum apertures mean that there's very little scope for experimenting with shallow depth of field. Indeed, you'll only really see anything resembling out-of-focus blur when shooting close-ups, or at the telephoto end with a distant background. This is simply the price you pay for the compact size of Micro Four Thirds.

Image stabilisation is competent, without necessarily being the best I've ever seen. When paired with the GX8, the lens tended to deliver images at marginal shutter speeds that were acceptably sharp for most purposes, without being pixel perfect. With care, I found that I was able to get usable images using shutter speeds of 1/15sec towards the long end of the zoom, equivalent to around three stops of stabilisation.

## Our verdict

There's nothing very flashy about the Panasonic 12-60mm lens; it's simply a very competent mid-range zoom with a useful focal length range, which churns out respectable image quality shot after shot. It's a distinct improvement on Panasonic's 12-32mm kit zoom, especially at wideangle, and I'd judge it to be superior to the Olympus 12-50mm too. As a lightweight, versatile, carry-everywhere lens for Micro Four Thirds, it can currently only really be bettered by the much more expensive f/2.8 zooms from Panasonic and Olympus.

As a kit option for cameras like the G80 and GX8, it's easy to recommend ahead of the 14-42mm f/3.5-5.6; the extended zoom range is undeniably useful, while the extra bulk isn't much of a problem given the size of the cameras. It's also a good upgrade for users of older kit zooms, though it's quite an expensive way of getting slightly extended range. The weather resistance and light weight will be attractive to landscape photographers though.



### Data file

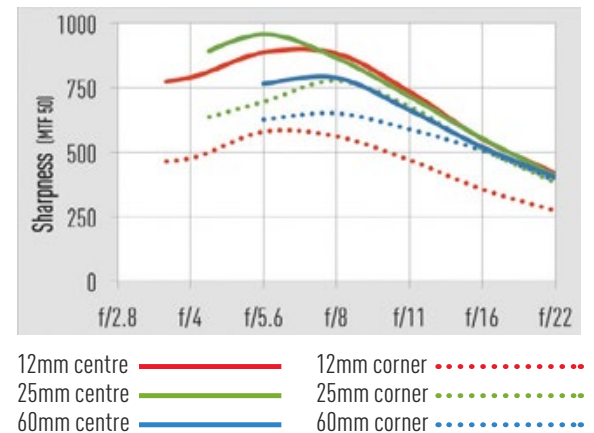
**Price:** £359  
**Filter diameter:** 58mm  
**Lens elements:** 11  
**Groups:** 9  
**Aperture:** f/3.5-5.6  
**Minimum focus:** 25cm (at 60mm)  
**Length:** 71mm  
**Diameter:** 66mm  
**Weight:** 210g  
**Lens mount:** Micro Four Thirds

**Amateur Photographer**  
**Testbench**  
**Recommended**  
 ★ ★ ★ ★

## Panasonic Lumix G 12-60mm f/3.5-5.6

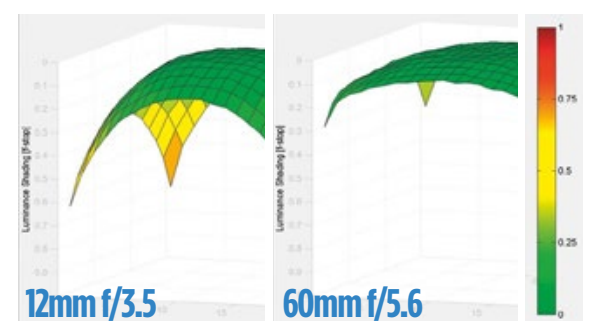
### Resolution

Central sharpness is very good at all focal lengths, although the corners lag behind a bit, most markedly at 12mm. In general, best results are obtained around f/5.6-f/8. The lens can be stopped down to f/22, but personally I'd stop at f/11. Beyond this, diffraction blurring becomes excessive.



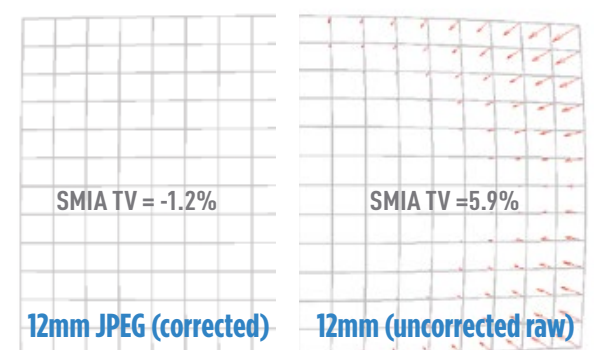
### Shading

As tends to be the case on Micro Four Thirds, vignetting is practically a non-issue. It's only worth commenting on at wideangle, and even here there's only a relatively minor drop-off in illumination in the corners of 0.6EV at f/3.5. When you stop the lens down to f/5.6, however, this essentially disappears.



### Curvilinear distortion

As is Panasonic's way, distortion is corrected seamlessly in software, leaving behind very mild barrel distortion at wideangle that you'll barely see. Go out of your way to produce uncorrected raw files and you'll see quite considerable barrel distortion at 12mm and a little pincushion at 60mm, but this is essentially academic.







# Where is the best place to buy a camera?

Who can provide you with the right information, the right products and at a good price? The **Good Service Awards** aim to answer these questions by presenting photography retailers who stand out from the rest with an award. From this you can work out where to shop for your photography equipment and find out where you will be treated as a valued customer.

**VOTING HAS NOW OPENED** for the **2017** Good Service Awards.



**VOTE NOW** for  
your favourite retailer at  
[www.amateurphotographer.co.uk/gsa](http://www.amateurphotographer.co.uk/gsa)

Voting closes 15 January 2017



# TechSupport

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), **Twitter** @AP\_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## Shake it out

**Q** When using my Pentax K-70 on a tripod, I am sometimes reminded to switch off the Shake Reduction mode, but I often forget to do this. I haven't noticed any issues with it, but I have been told to switch the reduction off when using a tripod by several people, and have also read about it. So my question is why? **Lorna Harcourt**

**A** Shake Reduction is Pentax's version of image stabilisation (IS). In normal use, when you are holding the camera, it naturally moves a little. Accelerometers in the camera sense this movement and dynamically move the sensor to maintain its position as best as it can to minimise the effect of camera shake. The concern is that IS can go awry and actually *cause* shake in an image when the camera is secured on a tripod or another support. This is because slight transient instability caused by the wind or the natural vibration of the camera's mirror and shutter could trigger the stabilisation unnecessarily. If stabilisation compensation is triggered when it isn't needed, you get what looks like camera shake in your image, even though the camera is actually still. In practice, this problem is quite rare, but it's a potential threat, so remembering to switch Shake Reduction off when the camera is firmly supported eliminates any risk.

**Ian Burley**

## Pressure drop

**Q** I use a Wacom Intuos Pro tablet and pen when editing my images – both in Lightroom and, especially, Photoshop CS6 on my Windows 10 PC. Last week, however, the pressure sensitivity functions stopped working, and I got a warning that a driver was missing. How could this be?

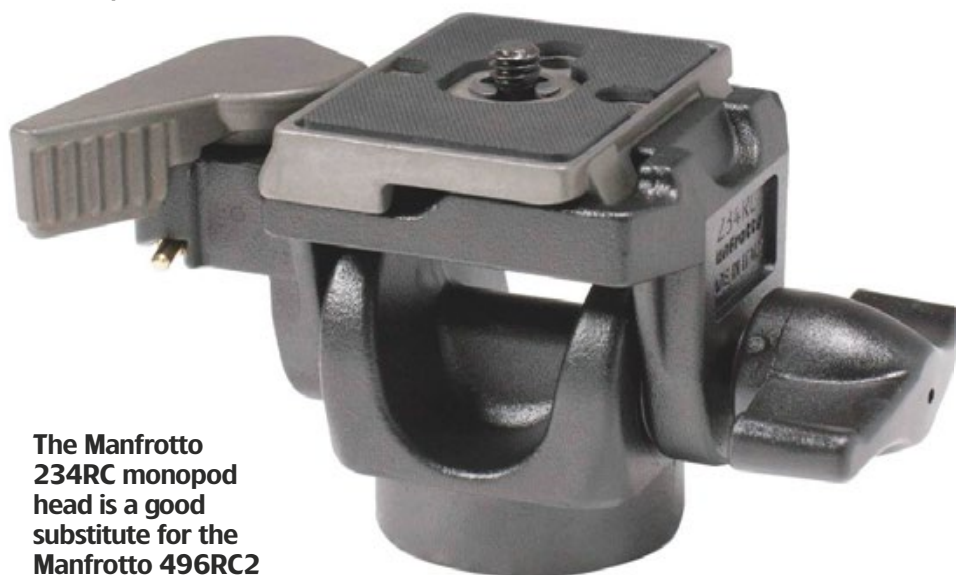
**Lara Channing**

**A** Windows 10 is a big improvement over Windows 8, but it does have a few bad habits. One of these is removing programs, either when upgrading to Windows 10 or when a major update is installed. Usually, the solution is to reinstall what disappeared. In your case, you need to visit the Wacom website and download the Windows driver for your Intuos Pro tablet and reinstall it. **Ian Burley**

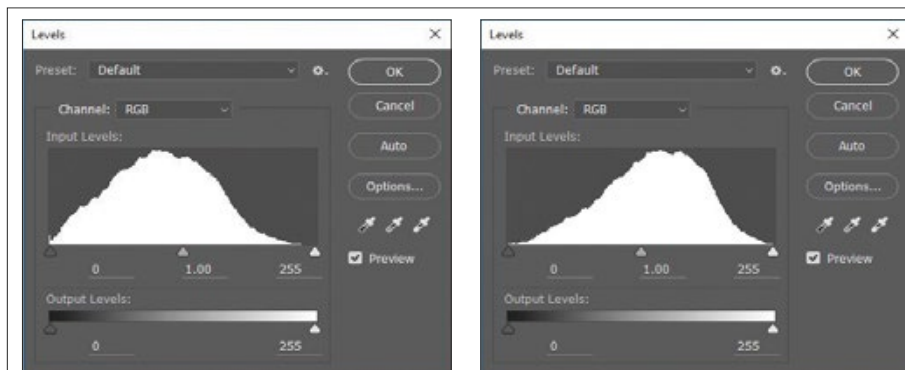
## Curing a floppy monopod

**Q** I'm trying motorsport photography and have invested in a Tamron 70–200mm f/2.8 SP Di VC USD for use with my Nikon D7200. The prevailing advice was to use a monopod, and I have a used Benro Adventure MAD38A. This didn't come with its own adjustable head, so I have simply swapped the 496RC2 ball head from my Manfrotto 190XPRO3, but until the head is tightened fully the lens and camera combination is all over the place. Is there a better way to attach my lens to a monopod? **G Prentice**

**A** For lenses such as your Tamron 70–200mm, which have a tripod mount or 'foot' on a rotating collar, you only need to pivot the lens up and down. The collar can



The Manfrotto 234RC monopod head is a good substitute for the Manfrotto 496RC2



This histogram on the right represents 'exposing to the right' without clipping highlights, compared to the camera's metered exposure (left)

## Leaning towards the right

**Q** I have been hearing about the technique of exposing to the right (ETTR), and in discussions with others it seems that opinion on the usefulness of ETTR is somewhat polarised. Can you explain what it is and should I be using it? **Jake Harding**

**A** In a nutshell, the concept of exposing to the right is to deliberately increase the exposure brightness as much as possible without burning out any highlights. In post-processing, you then wind back the brightness to a level that satisfies your view of the image. The potential benefits include better shadow details and less image noise. The potential pitfalls include actually losing detail in bright areas by overdoing it and possibly introducing camera shake if the shutter speed is already critically low. It's controversial because many think modern digital cameras don't need to be tweaked like this. Does it work? Yes, it can, but it does rather depend on the type of scene you are photographing and how skilful you are in just stopping before losing those important highlights. But by increasing the exposure you capture more light overall, and this reduces the visibility of noise in your image. Conversely, I often find I need to increase the brightness in images that have been shot to the camera's recommended exposure, and this does risk an increase in noise grain.

**Ian Burley**

allow some rotation along with the positioning of the base of the monopod, so you have enough flexibility to adjust the position of the camera and lens without it being in danger of flopping over. For a quick-release-plate-compatible monopod head matching your 496RC2, there's the Manfrotto 234RC. You can tighten the pivot so there is some friction, but it's not locked solid, and loosen the collar on the lens. This combines security and stability with freedom of movement. **Ian Burley**



INSPIRED  
Travel  
Photographer  
2016



# WIN a holiday in the Gambia

Send in your inspiring travel photographs and you could win a fantastic seven-night holiday to The Gambia for two, and have your image printed in AP and Lonely Planet Traveller magazine

AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

## How to enter

There are three categories you can enter:

### 1 People

We want to see your pictures of people – in the home, on the streets or on your travels.

### 2 Places

The world is a big place, with its sprawling cities, endless oceans and dark forests, but what are the places that inspire you.

### 3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals that live within them

Closing date 30 November 2016. Full terms and conditions online



FUJIFILM  
X-T10

## Prizes galore up for grabs

Our overall winner will receive a seven-night holiday for two in The Gambia, courtesy of The Gambia Experience ([gambia.co.uk](http://gambia.co.uk))

The overall winner will stay for three nights in the stunning Ngala Lodge and four nights in the Mandina Lodges in the Makasutu Forest where you'll receive:

- Guided forest walks
- River trip by pirogue
- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines. PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit [fuji.co.uk/x-t10](http://fuji.co.uk/x-t10).



Enter online at [amateurphotographer.co.uk/inspiredtraveller](http://amateurphotographer.co.uk/inspiredtraveller)



# My life in cameras

Landscape photographer Victor Lima looks back at and tells us about the cameras that have shaped his photographic career

## Victor Lima



Born in Brazil, Victor is an award-winning photographer whose passion is nature and landscape photography. He took third place in the 2016 National Geographic Travel Photographer of the Year. His work has been published in Brazilian and international magazines and websites including *National Geographic*, *Outdoor Photographer Magazine* and *Sputnik France*. To see more of his work, visit [www.thebrazilianlandscape.com](http://www.thebrazilianlandscape.com).



Victor's winning night shot of the Baltinache Ponds in the Atacama desert, Chile

### 1985 Olympus Trip 35

I was about 10 years old when my mother bought her first film camera – an Olympus Trip 35. I curiously watched her taking all our family photos while I wondered how could it be possible to capture images using a camera. I grew up watching my mother taking a lot of photos and burning through her 35mm films.



### 2006 Nikon D40

After many years of using film cameras, my mother decided to purchase her first DSLR: a Nikon D40. I had always been interested in electronics, so I was amazed with it from a technological perspective. It had so many features. I started taking my first photographs with this camera and had a great time with it.



### 2012 Nikon D5000

My interest in photography grew extensively while using this camera. My mum used to take it on our holidays and I was her main photography assistant, helping to capture great family moments and local landscapes. I began to enjoy shooting landscapes, and this was when I thought I should probably purchase my own DSLR.



### 2014 Canon EOS 700D

I ended up buying my first DSLR right before travelling to Spain with my fiancée. It was during this trip that I started learning how to control aperture, shutter speed and ISO sensibly. While I had some good results, I found it difficult to capture decent images in low-light conditions.



### 2015 Canon EOS 6D

I came back from Spain in January 2015, determined to deepen my knowledge of photography. Researching extensively, I made quick progress and developed an affinity for night photography. I decided to purchase one of the best cameras for my needs, and in May 2015, I took the photo that brought me my first international award in November 2015. I also took third place in the 2016 National Geographic Travel Photographer of the Year (see image above).





All our new equipment is genuine UK stock - NEVER Grey Imports

# Canon Professional Dealer

**EOS 5D MKIV In Stock, EOS 5Ds, 5DsR, 5D MK3, 7D II**  
**We stock most of the L series Lenses**

Canon Virtual Kits Offer	Phone	EOS 760D Body	£629	TS-E 24mm f3.5L II	£1,479	85mm f1.8 USM	£279
EOS 1DX II - In Stock	£5,199	EOS 1300D + 18-55 IS II	£339	TS-E 17mm f4L	£1,589	85mm f1.2L II	£1,769
EOS 5D Mk IV - In Stock	£3,599	8-15mm f4 L Fisheye	£999	70-200mm f2.8 L IS II	£1,699	100mm Macro f2.8	£425
EOS 5D III Body	£2,499	10-18mm f4.5-5.6 IS	£212	70-300mm f4-5.6 IS	£419	100mm Macro f2.8 L IS	£659
EOS 5Ds Body	£2,699	11-24mm f4 L	£2,649	70-300mm f4-5.6 L IS	£1,049	300mm f4 L IS	£999
EOS 5DsR Body	£3,199	16-35mm f4 L IS	£769	135mm f2L	£769	300mm f2.8 L IS II	£5,495
EOS 7D MkII	£1,179	16-35mm f2.8 L II	£1,249	100-400mm f4.5-5.6L NEW	£1,799	400mm f4 DO IS II	£6,995
EOS 6D	£1,399	17-40mm f4 L	£549	200-400mm f4 L IS 1.4x	£8,699	400mm f2.8 L IS II	£7,698
EOS 80D body	£979	17-55mm f2.8 IS	£629	28mm f2.8 IS	£399	500mm f4 L IS II	£6,995
EOS 80D + 18-55 IS STM	£1,088	24-70mm f4 L IS	£742	24mm f1.4 L II	£1,395	600mm f4 L IS II	£8,895
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,549	35mm f2 IS	£399	800mm f5.6 L IS	£11,295
EOS 750D + 18-55 STM	£579	24-105mm f4 IS	£852	35mm f1.4L II	£1,799	1.4x III £314 2xIII Extender	£329
		70-200mm f4 IS	£949	50mm f1.4	£269	600EXII-RT Speedlite	£529
		70-200mm f4L	£529	50mm f1.2L	£995		

# Nikon Professional Dealer

**Beat the price rise!! Nikon D5 and D500 cameras NOW IN STOCK - UK STOCK**  
**D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES**

NIKON PRO DEALER 2 YEAR UK WARRANTY	D5500 + AF-P18-55 VR	£649	70-300mm f4.5-5.6 VR	£479	200mm f2 G ED VR II	£4,599
D5 Body - In Stock	D5500 + 18-140mm	£759	80-400mm f4.5-5.6 AFD VR	£1,799	300mm f2.8 G VR II	£4,649
D500 Body - In Stock	D3400 + AF-P18-55 VR	£489	200-500mm f5.6E ED VR	£1,179	400mm f2.8 FL ED VR	£9,699
D810	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£629	500mm f4E FL ED VR	£8,149
D810 + 24-120mm f4	14-24mm f2.8G	£1,459	24mm f1.4 G	£1,529	600mm f4E FL ED VR	£9,649
D810 + 24-70mm f2.8 VR	16-35mm f4 VR	£869	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£13,995
D810 + 14-24mm f2.8	16-80mm f2.8E VR	£849	35mm f1.8 G	£399	PC-E 24mm f3.5	£1,499
D750	18-35mm f3.5-4.5	£599	35mm f1.4 G	£1,499	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	18-140mm f3.5-5.6 VR	£439	50mm f1.8 G	£179	2x TC-20 E III Converter	£379
D610	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£369	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	18-300mm f3.5-5.6 VR DX	£799	58mm f1.4 G	£1,349	SB5000 Speedlight	£429
D7200 Body	24-70mm f2.8E ED VR	£1,829	85mm f1.8 G	£399	SB700 Speedlight	£229
D7200 + 18-105mm VR	24-120mm f4 VR	£899	85mm f1.4 G	£1,289	SB-R1C1 Commander	£555
D7100 Body	28-300mm f3.5-5.6 VR	£729	300mm f4E PF ED VR	£1,449	SU-800 Commander Unit	£299
D7100 + 18-105mm VR	70-200mm f2.8 VR II	£1,799	105mm f2. G Micro VR	£629	Nikon SB-300	£99
	70-200mm f4 VR	£1,079	NEW 105mm f1.4E ED	£2,049	UK STOCK	UK STOCK

<b>Hasselblad</b>	<b>Leica</b>
New Hasselblad X1D-50C Mirrorless camera - Pre Order with a 10% Deposit	S (type 007) Body
New X1D-50C + 45mm	S-E Body + 70mm S Lens
X1D + 45mm + 90mm	M-P (type 240) Silver/Black
New X1D -50C body	M (type 240) Silver/Black
New H6D - 100c body	SL body + 24-90mm
New H6D - 50c body	Monochrom (type 246) Black
CFV-50c Digital Back	M (262) Black
	T body + 23mm Lens
	T Body + 18-56mm Lens
	X-U Camera
	Q Camera
	X (type 113) Silver/Black
	X-E (type 102)
	D-Lux (type 109)
	V-Lux (type 114)
	New 28mm f2 and 28mm f2.8 Phone

See our Website for full list of Hasselblad lenses and accessories	See Website for full list of Leica lenses and accessories
<b>ZEISS</b>	<b>Leica SPORT OPTICS</b>
Canon/Nikon Fit Lenses	8x20 Monovid
OTUS 55mm f1.4	8x20 Trinovid BCA
OTUS 85mm f1.4	10x25 Trinovid BCA
OTUS 28mm f1.4	8x20 Ultravid BR
15mm f2.8	10x25 Ultravid BR
21mm f2.8 Milvus	8x20 Ultravid BL (Leather)
25mm f2	10x25 Ultravid BL (Leather)
28mm f2	8x32 Ultravid HD - Plus
35mm f2 Milvus	10x32 Ultravid HD-Plus
35mm f1.4	New 8x42 Trinovid HD
50mm f1.4 Milvus	New 10x42 Trinovid HD
50mm f2 Milvus	8x42 Ultravid HD
85mm f1.4 Milvus	Monovid
100mm f2 Milvus Macro	7x42 Ultravid HD-Plus
135mm f2	8x42 Ultravid HD-Plus

Zeiss Binoculars - 10 Year Warranty	8x32 Conquest HD	£589
	10x32 Conquest HD	£627
	8x42 Conquest HD	£699
	10x42 Conquest HD	£738
	8x42 Victory HT	£1,449
	8x42 Victory SF	£1,820

<b>FUJIFILM</b>
X-T2 Body - Pre Orders taken
X-Pro2 Body
X-T1 Body
X-T1 + 18-55mm
X100T Silver/Black
X-T2 + 18-55mm
XF 35mm f2
XF 16-55mm f2.8 R LM WR
XF 10-24mm f4 OIS
New XF 23mm f2 - To Order
XF 50-140mm f2.8 OIS
XF 100-400 OIS WR
XF 14mm f2.8
XF 16mm f1.4 R WR
XF 23mm f1.4
XF 60mm f2.4 R
XF 56mm f1.2
XF 90mm f2 R LM WR

<b>SWAROVSKI OPTIK</b>
8X25 Pocket CL Green/Black
10X25 Pocket CL Green/Black
8x32 EL Field Pro
10x32 EL Field Pro
8.5x42 EL Field Pro
10x42 EL Field Pro
10x50 EL Field Pro
12x50 EL Field Pro
8x42 EL Range WB
10x42 EL Range WB
ATX 30-70x95 Spotting Scope
ATX 25-60x85 Spotting Scope
ATX 25-60x65 Spotting Scope
ATS 80 -HD Angled + 25-50x scope
ATS 65 -HD Angled + 25-50x scope

Quality Photographic equipment wanted for Part Exchange or Commission Sale.

We can arrange collection of your equipment by DPD carrier with a 1 hour collection slot.

Call us on 0113 2454256


<b>SIGMA</b>
Nikon/Canon Fit (3 Year warranty)
8-16mm f4-5.6 DC
17-50mm f2.8 DC OS
10-20mm f3.5 DC
12-24mm 4.5-5.6 DG MKII
17-70mm f2.8-4 DC C
18-35mm f1.8 DC Art
18-250mm f3.5-6.3 DC
18-300mm f3.5-6.3 DC C
24-35mm f2 DG Art
24-105mm f4 DG Art
50-500mm f4.5-6.3 DG
70-200mm f2.8 DG
150-600mm f5-6.3 DG C
150-600mm f5-6.3 DG S
35mm f1.4 DG Art
50mm f1.4 DG Art
24mm f1.4 DG Art
20mm f1.4 DG Art
105mm f2.8 Macro DG

# Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free delivery within the UK

Free monopod with carbon tripods				
<b>3 Legged Thing</b>				
Roger	Evo3	£249	PUNKS	
Brian	Evo3	£299	Vyv Evo3	£129
Jack		£249	Rick Evo3	£179

			
<b>Stealth Series Carbon Fibre Tripods:</b>			
CLT004	£180	CTL303	£269
CLT103	£189	CLT303L	£295
CLT104	£207	CLT304L	£315
CLT203	£245	CLT403	£342
CLT204	£260		

<b>Grand Series Stealth Carbon Fibre Tripods:</b>			
GIT303	£387	GIT304L	£432
GIT304	£399	GIT305L	£449
GIT404L	£486	GIT504L	£540
GIT404XL	£499		
<b>Heads</b>			
BHD0	£98/BHD1	£115/BHD2	£129/BHD3
£153/BHL1	£175/BHL2	£224/BHL3	£262/GHB2
			£349

# BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£895
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website



B1 TTL Air Head	£1,632	B1 2 Head kit	£3,500
Air Remote TTL	£312	B2 To Go kit	£1,495
B1 Location Kit	£3,060	B2 Location kit	£1,994

**Full list of Accessories available on our website:**  
 HR and Rfi Softboxes, umbrellas, reflectors,  
 grids and kits





## Professor Newman on...

# A question of diffraction

Professor Bob reveals the best lens apertures to deal with diffraction

This article is the second in a short series of three, developing some common elements of photographic theory considering only that which occurs in front of the lens. This approach is useful because it removes the need to worry about the detail of what occurs behind the lens in terms of frame size, which has more variety for serious photographers these days, with removal of the constraints of processing equipment.

This article deals with diffraction. In the diagram the aperture or entrance pupil is on the right; its diameter is signified by A. The field of view, F, is given by the distance projected by the angle of view at the object distance, D. In this discussion, we aim to find the blur or 'disc of confusion' caused by the phenomenon of diffraction of light passing through the aperture. Diffraction causes a parallel beam

## 'Diffraction causes a parallel beam of light to spread as it passes through the aperture'

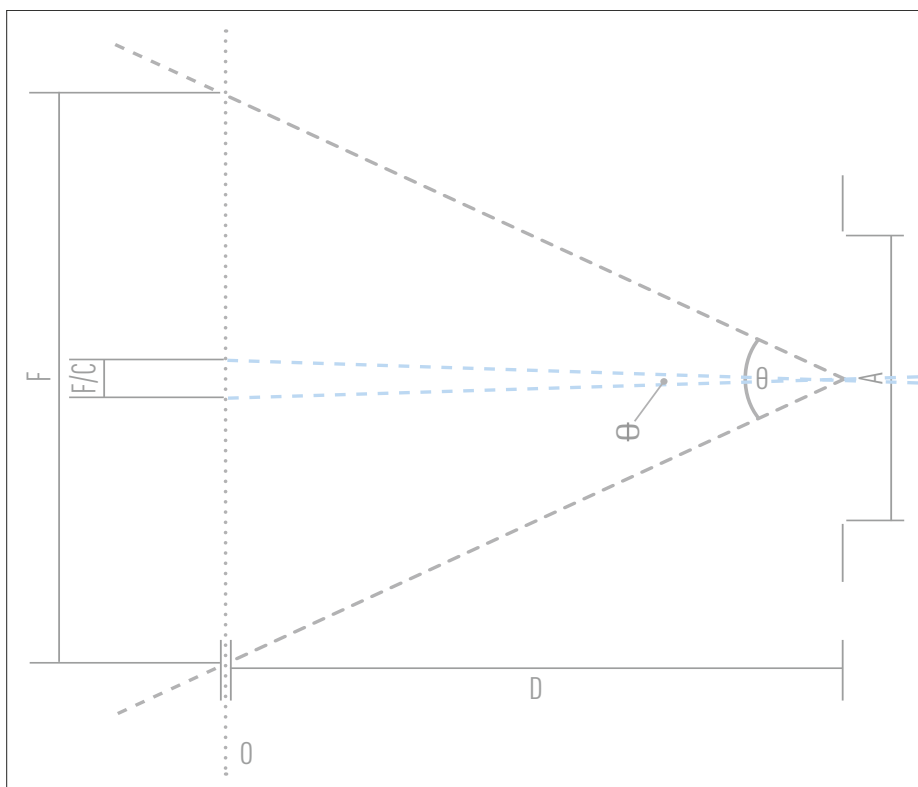
of light to spread as it passes through the aperture, causing what should be rendered as a point to be rendered as a disc (known as the Airy disc after the former Royal Astronomer Sir George Biddell Airy). Since light travels in straight lines, we can extend this spreading forward through the lens to discover what this disc looks like compared with a point in the object plane (labelled O). The projection is shown by the dashed blue lines, and the radius of the conjugate of the Airy disc is shown as F/C. Moreover, F/C is expressed relative to the field of view F, for consistency with the discussion on depth of field (see *Determining Depth of Field* in AP 24 September).

According to Airy's theory of

diffraction, the angle size between the blue dashed lines, labelled  $\Phi$ , in radians is  $0.0007/A$  (assuming green light and A in millimetres). Since A is in the denominator in this fraction, the smaller the aperture the larger the angle and the larger the apparent size of the disc. The size of the diffraction disc of confusion is given by a little trigonometry as twice the distance from aperture to object plane, D, times the tangent of one half of the Airy diffraction angle. Since for very small angles (which this is), the tangent is the same as the angle, we can simply reduce this to  $0.0007D/A$ . However, for general photography, we don't want to know absolute size. We are more interested in the size relative to our overall field of view, as with the depth of field disc of confusion. The field of view is  $2D \tan(\theta/2)$ , where  $\theta$  is the angle of view. This means our factor C, the proportion of the field of view that we allow to be 'confused' by diffraction, is  $(2A \tan(\theta/2))/0.0007$ . A more useful form of this is to choose the factor C and use it to calculate the required aperture, in which case the rearranged formula is  $A=0.0007C/(2 \tan(\theta/2))$ .

As an example, suppose we decide that 5,000 is a suitable value of C, which will allow the required sharpness, and we are using a lens with an angle of view of  $47^\circ$  (50mm on FF), then we need to set an aperture diameter of  $3.5/5000 = 3.5\mu\text{m}$ . The f-number that corresponds depends on the focal length of the lens. So if we have a 50mm lens on full-frame, we would need an f-number of  $50/3.5 \approx 14.3$ . If we had a 25mm lens on Micro Four Thirds, it would need to be set to an f-number of 8.

## 'In front of camera' view of diffraction



This diagram allows us to visualise subject blurring due to diffraction

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

THE  
PERFECT  
CHRISTMAS  
GIFT  
from  
£22.49\*



Save up to 42%

- ★ Over 50 magazines to choose from
- ★ Go digital, it's free every subscription comes complete with a free trial digital version for iPad and iPhone
- ★ FREE Christmas Card to give to your friend or family member to announce their gift
- ★ Convenient home delivery on all magazine subscriptions



Subscribe online at  
[magazinesdirect.com/BHG6](http://magazinesdirect.com/BHG6)

0330 333 1113 Quote code: BHG6  
7 days a week from 8am to 9pm (UK time)

\*When you subscribe by quarterly Direct Debit. Offer open to new subscribers only. Final closing date for all orders is 2nd February 2017. For full terms and conditions please visit [www.magazinesdirect.com/terms](http://www.magazinesdirect.com/terms).



# Marketplace

## Dealer and Classified Guide

To advertise please call 01252 255344

Email [tommy.sullivan@timeinc.com](mailto:tommy.sullivan@timeinc.com)

### Index to advertisers

Camera World..... 67, 77  
Camtech Photographic Ltd..... 63  
Clifton Cameras..... 11  
Collectable Cameras ..... 79

Dale Photographic Ltd..... 60

Ffordes Photographic Ltd.....70-71

Grays of Westminster..... 28-29, 79  
Park Cameras Ltd..... Cover: iii, 68-69  
Premier Ink & Photographic (Q Ent).....72-73

Insley Advertising (SWPP) ..... Cover: ii  
Intro 2020 Ltd ..... 8  
Sigma Imaging (UK) Ltd..... 52, 78

London Camera Exchange Ltd..... 62, 78  
Warehouse Express.....64-66  
Worldwide Camera Exchange Ltd ..... 79

Mifsuds Photographic Ltd.....74-75

Nikon UK .....Cover: iv

**Classified.....80-81**



london camera exchange

**LINCOLN  
PHOTO  
SHOW** 2016

1956  
2016  
YEARS

**SUNDAY  
23<sup>RD</sup> OCTOBER**

11AM-4PM • THE DRILL HALL  
FREE SCHOOL LANE, LINCOLN LN2 1EY



**GREAT SHOW  
ONLY OFFERS &  
PART-EX DEALS**

**FREE  
ENTRY**

- **GUEST SPEAKERS & INTERACTIVE DEMO AREAS**
- **LOCAL CAMERA CLUB EXHIBITIONS**
- **SPECIAL SHOW ONLY OFFERS AND PART EXCHANGE DEALS**

**BRING YOUR  
OLD KIT TO  
UPGRADE!**

YOUR CHANCE TO TRY THE LATEST INNOVATIONS FROM SOME OF THE WORLD'S BEST MANUFACTURERS

**OLYMPUS Canon Nikon SONY Panasonic FUJIFILM Manfrotto Lastolite TAMRON HOYA SIGMA TENBA**

SEE THE WEBSITE FOR FULL DETAILS OR FIND US ON SOCIAL MEDIA, SEARCH 'LCELINCOLNPRO'

**[www.lcegroup.co.uk/events](http://www.lcegroup.co.uk/events)**



# Camtech

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

MAIL ORDER HOTLINE:

**01954 251 715**

Open 9am — 9pm, 7 days a week  
www.camtechuk.com

NEXT DAY DELIVERY GUARANTEED

## Digital Photography

CANON EOS 1D MK2 N COMPLETE LOW USE .....	MINT BOXED £325.00
CANON EOS 5D BODY WITH ALL ACCESS .....	MINT £365.00
CANON EOS 50D BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £299.00
CANON EOS 1100D KIT WITH 18-55 LENS.....	MINT BOXED £195.00
CANON EOS 400D BODY WITH 18-55 LENS.....	MINT-BOXED £125.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £199.00
CANON 550 EX SPEEDLITE.....	MINT-BOXED £110.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	MINT BOXED £75.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	EXC++-BOXED £59.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FUJI X PRO 2 COMPLETE VERY LITTLE USE.....	MINT BOXED £1,175.00
FUJI X PRO 1 COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £365.00
FUJI 18mm f2.8 R FUJINON BLACK LENS.....	MINT BOXED £245.00
FUJI 35mm f1.4 R FUJINON BLACK LENS.....	MINT BOXED £365.00
FUJI X PRO 2 HANDGRIP GENUINE FUJI.....	MINT BOXED £79.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT BOXED £69.00
FUJI X-T10 CAMERA BODY.....	MINT BOXED £370.00
FUJI EF20 SHOE MOUNT FLASH UNIT FOR X PRO 1/2.....	MINT BOXED £75.00
FUJI X30 COMPLETE WITH ALL ACCESSORIES LOW USE.....	MINT BOXED £325.00
FUJI X20 COMPLETE WITH ALL ACCESSORIES LOW USE.....	MINT BOXED £225.00
FUJI X10 COMPLETE WITH ACCESSORIES.....	MINT BOXED £195.00
FUJI CASE FOR X10,X20,X30 GENUINE FUJI.....	MINT £30.00
FUJI CASE FOR X-M1 HALF LEATHER CASE.....	MINT BOXED £30.00
FUJI FIT FC-E3 OFF CAMERA FLASH CORD.....	NEW £12.00
FUJI FINE PIX S3 PRO BODY LOW USE.....	MINT BOXED £145.00
NIKON DF BODY GOLD,LIMITED EDITION "NEW".....	NEW £1,895.00
NIKON D700 BODY WITH CHARGER, BATT, etc.....	MINT - £575.00
NIKON D600 BODY COMPLETE ONLY 3011 ACTUATIONS.....	MINT BOXED £799.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP.....	MINT £245.00
NIKON D3100 BODY & 18-55 VR LENS.....	MINT £195.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT BOXED £399.00
OLYMPUS 45mm f1.8 M ZUIKO DIGITAL MICRO 4/3RDS.....	MINT £125.00
PANASONIC 45-75mm F4.5/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
OLYMPUS 50mm f2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED + HOOD £325.00

OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4.5/5.6 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £199.00
SIGMA 55 - 200mm F4.5/5.6 - OLYMPUS DIGITAL 4/3RDS.....	MINT + HOOD £59.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT-BOXED £69.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £175.00
SIGMA 30mm f2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm f2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm f4 USM "L".....	MINT BOXED £385.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-BOXED £1,275.00
CANON 70 - 200mm f4 USM "L" IMAGE STAB + T/COLLAR.....	MINT-BOXED £675.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1.....	MINT BOXED £865.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT BOXED £765.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 28mm f2.8 E/F.....	MINT £195.00
CANON 55mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £135.00
CANON 50mm f1.8 MK II.....	MINT- £59.00
CANON 100mm f2 USM.....	EXC++ £225.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £395.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £195.00
CANON 55 - 200mm f4.5/5.6 USM MK III.....	MINT £59.00
CANON 75 - 300mm f4.5/5.6 MKII.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £159.00
TELEPLUS MC7 7 ELEMENT 2X TELECONVERTER.....	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOR EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 170 - 500mm f5.6/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
TAMRON 400mm f4 LD IF ADAP 2 + SP 1.4x CONVERTER.....	MINT BOXED £895.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL MINT BOXED £375.00	
TOKINA 100mm f2.8D MACRO ATX-PRO + HOOD.....	MINT- £245.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 MILLENNIUM SET BLACK 28mm,45mm,90mm LENSES, TLA200	
FLASH HOODS ALL IN A MILLENNIUM CASE.....	MINT- BOXED £1,499.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX RTS BODY.....	MINT BOXED £115.00

CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00
CONTAX 21mm f2.8 BIOGON BLACK WITH FINDER.....	MINT BOXED £499.00
CONTAX 28mm f2.8 BIOGON "G" + HOOD,CAP.....	MINT BOXED £275.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP.....	MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £79.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00

## Leica "M", "R", & Screw & Rangefinder

LEICA M7 BODY LATE MODEL.....	MINT BOXED AS NEW £1,395.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++-CASED £675.00
LEICA M2 BODY.....	EXC++ £399.00
LEICA M1 BODY.....	EXC++-CASED £499.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
REID II WITH TAYLOR HOBSON 50mm f2 SUPERB.....	MINT-CASED £1,595.00
LEICA IIg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA IIA BODY WITH 5CM f2 SUMMITAR.....	MINT-CASED £495.00
LEICA IIA STANDARD WITH 5CM f2 COLL SUMMITAR.....	EXC++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED") MINT BOXED £1,095.00	
LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATESTMINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2 SUMMICRON CHROME 11816.....	MINT BOXED AS NEW £1,195.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £775.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm f3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT-- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £799.00
LEICA 135mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL. FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR + FINDER.....	MINT BOXED £275.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 50mm f1.5 NOKTON ASPHERIC L39 BLK.....	MINT BOXED £399.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR ASP L39 BLK.....	MINT BOXED £279.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/MG/TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEPCER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC++ £229.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEPPER.....	EXC++ £195.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF24D FLASH.....	MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00

## Medium & Large Format

HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD 90mm f4 FOR X PAN.....	MINT BOXED £275.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO.....	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PMES METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 45mm f4 RF LENS FOR RF45 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm f2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £99.00

BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-1220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6x7.....	MINT-BOXED £75.00

## Nikon A/F & Digital, Lenses & Accessories

NIKON F5 50TH ANNIVERSARY Ltd EDITION "NEW".....	NEW UNUSED £1,499.00
NIKON 16mm f2.8 A/F "D" FISHEYE LENS "UNUSED".....	NEW £565.00
NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 50mm f1.4 G AF-S LENS ,LATEST.....	NEW £275.00
NIKON 50mm f1.4 A/F SUPERB LENS.....	MINT £169.00
NIKON 50mmf1.8 A/F "D".....	MINT-BOXED £79.00
NIKON 60mm f2.8 A/F D.....	MINT BOXED £225.00
NIKON 60mm f2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 105mm f2.8 A/F "D" MICRO NIKKOR.....	MINT-BOXED £295.00
NIKON 105mm f2.8 A/F MICRO NIKKOR.....	MINT £275.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £495.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD.....	MINT-CASED £399.00
NIKON 18 - 35mm f3.5/4.5 A/F D ED IF.....	MINT BOXED £225.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S.....	MINT- £119.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR.....	MINTBOXED £275.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MKII.....	MINT BOXED £475.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST.....	MINT BOXED £275.00
NIKON 28 - 105mm f3.5/4.5 IF A/F "D".....	MINT BOXED £175.00
NIKON 24 - 120mm f3.5/5.6 A/F "D".....	MINT- £175.00
NIKON 24 - 120mm f3.5/5.6 A/F "G" ED AF-S VR + HOOD.....	MINT- £175.00
NIKON 28 - 300mm f3.5/5.6 ED AF-S VR LATEST.....	MINT BOXED £499.00
NIKON 35 - 70mm f2.8 A/F D.....	MINT-BOXED £295.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO.....	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR.....	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
NIKON 55 - 300mm f4/5.6 "G" ED VR.....	MINT + HOOD £189.00
NIKON 70 - 300mm f4/5.6 ED AF/D.....	MINT BOXED £129.00
NIKON 70 - 300mm f4.5/5.6 G IF-ED AFS VR.....	MINT BOXED £345.00
NIKON 75 - 300mm f4.6/5.6 A/F WITH TRIPOD COLLAR.....	MINT-BOXED £165.00
NIKON TC20E II AF-S TELECONVERTER.....	MINT- £195.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
SIGMA 1.4X EX DG APO TELECONVERTER.....	MINT BOXED £125.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT.....	MINT BOXED AS NEW £199.00
SIGMA 50mm f2.8 MACRO EX A/F "D".....	MINT BOXED £145.00
SIGMA 105mm f2.8 EX MACRO.....	MINT CASED £169.00
SIGMA 12 - 24mm f4.5/5.6 EX DG HSM II LATEST MODEL.....	MINT BOXED £445.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERICAL + HOOD.....	MINT-BOXED £199.00
SIGMA 17 - 35mm f2.8 EX ASPHERICAL.....	EXC+ +BOXED £135.00
SIGMA 50 - 500mm F4.5/6.3 DG HSM OPT/STAB O/S.....	MINT-BOXED £699.00
SIGMA 70 - 200mm F2.8 APO EX DG MACRO.....	MINT-BOXED £395.00
SIGMA 70 - 200mm F2.8 MKII APO EX DG MACRO.....	MINT BOXED £395.00





**D610** From **£1299**

D610 Body **£1299**  
D610 + 24-85mm **£1699**



**D750** From **£1699**

D750 Body **£1699**  
D750 + 24-85mm **£2099**  
D750 + 24-120mm **£2299**



**D500** Body **£1799**

New D500 Body **£1799**  
New D500 + 16-80mm **£2479**



**D810** From **£2399**

D810 Body **£2399**

Read our D810 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)

## The new Nikon D5 – A flagship power

Equipped with Nikon’s incredible next-generation 153-point AF system, the D5 keeps you on track whether you’re shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon’s history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5199**



New D5 Body **£5199**

20.8 megapixels 12.0 fps 4K Video

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

## SONY



**A7R II** **£2999**

A7R II Body **£2999**  
A7S II Body **£2899**  
A7R Body **£1199**  
A7 II Body **£1349**  
A7s Body **£1799**

A6300 Black or Silver



**A6300** From **£1069**

New A6300 Body **£1069**  
New A6300 + 16-50mm **£1249**  
A6000 Body **£419**  
A6000 + 16-50mm PZ **£499**

A68



**A68** From **£549**

A68 Body **£549**  
A68 + 18-55mm **£629**  
A77 II Body **£999**  
A77 II + 16-50mm **£1399**  
A58 + 18-55mm + 55-200mm **£449**

### RECOMMENDED FULL FRAME E-MOUNT LENSES:

New Sony FE 85mm f1.4 G ..... **£1649**  
New Sony FE 24-70mm f2.8 G ..... **£1999**  
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T\* ..... **£899**  
Sony FE 70-200mm f4.0 G OSS ..... **£1249**

### RECOMMENDED A-MOUNT LENSES:

Sony 70-400mm f4-5.6 G SSM II..... **£1999**  
Sony 70-300mm f4.5-5.6 G SSM..... **£689**  
Sony 28-75mm f2.8 SAM ..... **£599**  
Sony 35mm f1.8 DT SAM ..... **£149**

## Panasonic



**GH4R** From **£999**

GH4R Body **£999**

GX8 Silver or Black



**GX8 + 12-60mm** **£869**

GX8 + 12-60mm **£869**

### RECOMMENDED LENSES:

Panasonic 14-45mm f3.5-5.6 ..... **£229**  
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario..... **£399**  
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario ..... **£299**  
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS..... **£199**

## OLYMPUS



**Pen-F** From **£999**

New PEN-F from **£999**  
OM-D E-M1 Body **£849**  
OM-D E-M1 + 12-50mm **£969**  
OM-D E-M1 + 12-40mm **£1199**  
OM-D E-M5 II Body **£749**  
OM-D E-M5 II + 12-40mm **£1299**  
OM-D E-M5 II + 12-50mm **£849**

### RECOMMENDED LENSES:

Olympus 75mm f1.8 ..... **£619**  
Olympus 12-40mm f2.8 Pro ..... **£719**  
Olympus 40-150mm f2.8 Pro ..... **£1099**

E-M10 II Black or Silver



**E-M10 II** From **£449**

OM-D E-M10 II Body **£449**  
OM-D E-M10 II + 14-42mm **£549**  
OM-D E-M10 + 14-150mm II **£549**

PENTAX K-1



**K-1** From **£1799**

New K-1 Body **£1799**  
K-3 II Body **£799**  
K-3 II + 18-55mm **£899**  
K-3 II + 18-135mm **£1149**  
K-3 II + 16-85mm **£1229**  
K-50 from **£389**  
K-S2 from **£469**

## FUJIFILM



**X-T2** From **£1399**

New X-T2 Body **£1399**  
New X-E2S Body **£549**  
New X-E2S + 18-55mm **£749**  
X-T1 Body **£795**

### FUJINON LENSES

90mm f2 R LM WR XF..... **£669**  
16-55mm f2.8 R LM WR..... **£849**  
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter..... **£1499**

X-Pro2 Black or Silver



**X-Pro2** From **£1349**

New X-Pro2 Body **£1349**  
X-T10 Body **£449**  
X-T10 + 18-55mm + 55-200mm XF **£949**







Follow us on Twitter, Facebook, Google+ and Youtube  
for all the latest offers, reviews, news and advice!



**DSLR Lenses**



**CANON LENSES**

EF 20mm f2.8 USM .....	£385
EF 24mm f1.4L II USM .....	£1159
EF 24mm f2.8 IS USM .....	£455
EF 28mm f1.8 USM .....	£399
EF 28mm f2.8 IS USM .....	£389
EF 35mm f1.4L II USM .....	£1799
EF 35mm f2 IS USM .....	£399
EF 40mm f2.8 STM .....	£155
EF 50mm f1.2L USM .....	£1129
EF 50mm f1.4 USM .....	£279
EF 50mm f1.8 STM .....	£97
EF-S 60mm f2.8 USM Macro .....	£349
EF 85mm f1.2L II USM .....	£1499
EF 85mm f1.8 USM .....	£279
EF 100mm f2.8 USM Macro .....	£399
EF 100mm f2.8L Macro IS USM .....	£659
EF 300mm f4.0 L IS USM .....	£999
EF-S 10-18mm f4.5-5.6 IS STM .....	£185
EF-S 10-22mm f3.5-4.5 USM .....	£469
EF 11-24mm f4L USM .....	£2699
EF-S 15-85mm f3.5-5.6 IS USM .....	£579
EF 16-35mm f2.8L Mk II USM .....	£1199
New EF 16-35mm f2.8L III USM .....	£2349
EF 16-35mm f4L IS USM .....	£769
EF-S 17-55mm f2.8 IS USM .....	£599
EF-S 18-55mm f3.5-5.6 IS STM Lens .....	£189
EF-S 18-135mm f3.5-5.6 IS STM .....	£319
EF-S 18-135mm f3.5-5.6 IS USM .....	£449
EF-S 18-200mm f3.5-5.6 IS .....	£389
EF 24-70mm f2.8L IS USM II .....	£1459
EF 24-70mm f4L IS USM .....	£675
EF 24-105mm f3.5-5.6 IS STM .....	£349
New EF 24-105mm f4L IS II USM .....	£1129

EF 28-300mm f3.5-5.6 L IS USM .....	£2149
EF-S 55-250mm f4-5.6 IS STM .....	£229
EF 70-200mm f2.8 L IS USM II .....	£1849
EF 70-200mm f4L IS USM .....	£1019
EF 70-300mm f4.0-5.6 L IS USM .....	£1029
EF 100-400mm f4.5-5.6L IS USM II .....	£1799



**NIKON LENSES**

10.5mm f2.8 G IF-ED AF DX Fisheye .....	£549
14mm f2.8 D AF ED Lens .....	£1389
20mm f1.8 G AF-S ED .....	£649
24mm f1.4 G AF-S ED .....	£1789
24mm f1.8 G AF-S ED .....	£629
28mm f1.8 G AF-S .....	£495
35mm f1.8 G ED AF-S .....	£439
40mm f2.8 G AF-S DX Micro .....	£239
45mm f2.8 D PC-E Micro .....	£1459
58mm f1.4 G AF-S .....	£1349
60mm f2.8 D AF Micro .....	£409
60mm f2.8 G AF-S ED .....	£439
85mm f1.8 G AF-S .....	£399
105mm f2.8 G AF-S VR IF ED Micro .....	£749
135mm f2.0 D AF DC .....	£1029
180mm f2.8 D AF IF-ED .....	£739
300mm f4.0E AF-S PF ED VR .....	£1470
500mm f4.0E FL AF-S ED VR .....	£8449
600mm f4.0E FL AF-S ED VR .....	£9729
10-24mm f3.5-4.5 G AF-S DX .....	£729
16-80mm f2.8-4G ED AF-S DX VR .....	£860
16-85mm f3.5-5.6 G ED AF-S DX VR .....	£569
17-55mm f2.8 G ED DX AF-S IF .....	£1315
18-35mm f3.5-4.5G AF-S ED .....	£549
18-105mm AF-S DX f3.5-5.6 G ED VR .....	£219
18-140mm f3.5-5.6 G ED AF-S DX VR .....	£470

18-200mm f3.5-5.6 G ED AF-S DX VR II .....	£625
18-300mm f3.5-5.6 ED AF-S VR .....	£849
24-70mm f2.8 G ED AF-S .....	£1599
24-85mm f3.5-4.5 AF-S G ED VR .....	£429
24-70mm f2.8E AF-S ED VR .....	£1999
24-120mm f4 G AF-S ED VR .....	£939
28-300mm f3.5-5.6 G ED AF-S VR .....	£829
55-200mm f4.0-5.6 G AF-S ED DX VR II .....	£254
55-300mm f4.5-5.6 G AF-S DX VR .....	£305
70-200mm f2.8G ED AF-S VR II .....	£1999
70-300mm f4.5-5.6 G ED AF-S IF VR .....	£499
80-400mm f4.5-5.6 G ED AF-S VR .....	£2089
200-500mm f5.6E AF-S ED VR .....	£1179

**SIGMA**

**SIGMA LENSES - with 3 Year Manufacturer Warranty**

24mm f1.4 DG HSM A .....	£599
30mm f1.4 DC HSM .....	£299
35mm f1.4 DG HSM .....	£599
85mm f1.4 EX DG HSM .....	£619
105mm f2.8 APO EX DG OS HSM Macro .....	£319
150mm f2.8 EX DG OS HSM Macro .....	£649
8-16mm f4.5-5.6 DC HSM .....	£499
10-20mm f3.5 EX DC HSM .....	£329
12-24mm f4.5-5.6 EX DG HSM II .....	£529
17-70mm f2.8-4.0 DC OS HSM .....	£319
18-250mm f3.5-6.3 DC Macro OS HSM .....	£279
18-300mm f3.6-6.3 C DC .....	
Macro OS HSM .....	£336
24-35mm f2 DG HSM A .....	£699
24-70mm f2.8 IF EX DG HSM .....	£526
70-200mm f2.8 EX DG OS HSM .....	£729
120-300mm f2.8 OS .....	£2499
150-600mm f5.0-6.3 S DG OS HSM .....	£1199
150-600mm f5-6.3 C DG OS HSM .....	£739

**TAMRON**

**TAMRON LENSES - with 5 Year Manufacturer Warranty**

35mm f1.8 SP Di VC USD .....	£599
45mm f1.8 SP Di VC USD .....	£599
85mm f1.8 SP Di VC USD .....	£749
90mm f2.8 SP Di VC USD Macro .....	£599
180mm f3.5 Di SP AF Macro .....	£729
10-24mm f3.5-4.5 Di II LD SP AF ASP IF .....	£409
15-30mm f2.8 SP Di VC USD .....	£929
16-300mm f3.5-6.3 Di II VC PZD Macro .....	£429
18-200mm f3.5-6.3 Di II VC .....	£199
18-270mm f3.5-6.3 Di II VC PZD .....	£299
24-70mm f2.8 Di VC USD SP .....	£799
28-300mm f3.5-6.3 Di VC PZD .....	£599
70-200mm f2.8 Di VC USD .....	£1099
150-600mm f5-6.3 SP Di VC USD .....	£829

For Canon-fit Tamron,  
Sigma or Samyang lenses,  
visit our website

**Photo Bags & Rucksacks**



**Pro runner BP 350 AW II Backpack**

Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.



Pro Runner: BP 350 AW II .....	£149
BP 450 AW II .....	£159

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.

**ProTactic BP 250 AW**



Photo Sport BP: 250 AW .....	£147
450 AW .....	£199



**Manfrotto Imagine More**

**Manfrotto Pro Light RedBee-210 Reverse Backpack**

Designed for security conscious and travel photographer, the Manfrotto Pro Light RedBee-210 Reverse Access Backpack is designed for photographers and videographers on the move.



.....	£89
-------	-----



**Anvil Slim Professional Backpack**



Anvil: Anvil Slim .....	£139
Anvil Super .....	£139
Anvil Pro .....	£149

**Billingham**



Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	
Digital .....	£109
Small .....	£129
Large .....	£154
Pro Original .....	£169

**Computing**



PIXMA Pro 100S .....	£375
PIXMA Pro 10S .....	£529
PIXMA Pro 1 .....	£629



Datacolor Spyder 5 Pro .....	£139
i1 Display Pro .....	£170
ColorMunki Smile .....	£79
Intuos Pro Professional Pen and Touch Tablet Small .....	£165
Medium .....	£245
Large .....	£345

**Digital Compact Cameras**

Digital compact camera accessories are available on our website



16.1 megapixels  
65x optical zoom  
1080p movie mode



**PowerShot G5 X**  
£579

20.1 megapixels  
4.2x optical zoom  
1080p movie mode



**PowerShot G7 X Mk II**  
£549

12.8 megapixels  
5.0x optical zoom  
1080p movie mode



**PowerShot G9 X**  
£369

PowerShot IXUS 285 HS .....	£154
PowerShot SX60 HS .....	£349
PowerShot SX540 .....	£277
PowerShot SX720 .....	£279
PowerShot G1 X Mark II .....	£499
PowerShot G3 X .....	£649

**RICOH**

**Theta S Digital Spherical Camera**

12 Megapixels with 1080p movie mode and 360° stills .....

£299



**Panasonic Black or Silver**



**Lumix LX100**  
£499



**Lumix TZ100**  
£549



**Lumix DMC-FZ1000**  
£599

Lumix TZ60 .....	£249
Lumix FZ72 .....	£229
Lumix TZ70 .....	£299
Lumix FZ200 .....	£279
Lumix TZ80 .....	£329

**OLYMPUS**

**Stylus TG-4**

£264



**Stylus Tough TG-870**

Black



**FUJIFILM**

**Black or Silver**

16.3 megapixels  
APS-C size sensor



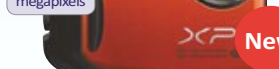
**X100T** £776

16.3 megapixels



**Fuji X70** £499

**New**



**Fuji X-P90** £159

**SONY Black**

18.2 megapixels  
30.0x optical zoom  
1080p movie mode



**Cyber-Shot HX90V**  
£299

Cyber-shot WX500 .....	£269
Cyber-shot HX400 .....	£299
Cyber-Shot RX100 II .....	£439
Cyber-Shot RX100 III .....	£599
Cyber-Shot RX10 .....	£719
Cyber-Shot RX100 IV .....	£829
Cyber-Shot RX10 II .....	£1199

For Sony batteries and cases  
visit our website



**Black**

16 megapixels  
83x optical zoom  
1080p movie mode



**P900** £499



**DJI Quadcopter Drones**  
£449



**Taking final bookings for seminars, workshops & photo walks**

Don't miss London's **BIGGEST** camera hobby show!

# THE **cameraWORLD** SHOW LONDON 2016

In association with

**Amateur  
Photographer**

GRAND CONNAUGHT ROOMS, LONDON WC2B 5DA

**SATURDAY 29TH OCTOBER 2016 | 11AM-5PM | FREE ENTRY**



**See & try the latest products • Talk to the experts • Exclusive Show Deals  
Photo Demonstrations • Competitions • Seminars • Workshops • Photo Walks**

**Canon | Nikon | Fujifilm | Sony | Olympus | Panasonic**

360Fly | 4V Design | Ansmann | Benro | Cactus | Cokin | Crumpler | Datacolor  
Domke | Gillis London | Hoya | Impossible | Isaw | Joby | Lexar | Lowepro | Mefoto  
Rotolight | Samyang | Sigma | Sirui | Tamron | Tenba | Tiffen | Vanguard | Velbon | Zeiss

**Second Hand Shop • Bring & Buy • Extra Part-Exchange Offers**

More information at: **[www.cameraworld.co.uk/theshow](http://www.cameraworld.co.uk/theshow)**

Information subject to change without notice. E. & O.E.





📷 Experts in photography 📷 Unbeatable stock availability 📷 Competitive low pricing 📷 UK stock

## EOS 5D Mark IV

No matter who you are, or what you're shooting, the EOS 5D Mark IV delivers uncompromising image quality and a professional performance.

Purchase from Park Cameras and you'll go into a draw to **WIN ONE OF FOUR** prizes!

In stock at **£3,599.00**

## D500

The Nikon D500 has a 20.9 megapixel sensor, 10fps continuous shooting, 4K UHD video recording, and an impressive ISO range of 100-51,200 (50-1,640,000 equivalent).

Save up to 5% on selected accessories! See website for details.

In stock at **£1,729.00**

### Canon EOS M5

24.2 MEGA PIXELS 7 FPS

**NEW!**

Body only + 15-45mm  
**£1,049.00** **£1,149.00**

Expected November 2016!  
FREE Canon EF-EOS M adapter!

### Canon EOS 70D

20.2 MEGA PIXELS 7 FPS

Body only + 18-55 IS STM  
**£709.00** **£849.00**

Add a Canon BG-E14 battery grip for only **£149.00!**

### Canon EOS 80D

24.2 MEGA PIXELS 7 FPS

Body only + 18-135 IS USM  
**£999.00** **£1,299.00**

Add a Canon BG-E14 battery grip for only **£149.00!**

### Nikon D5500

24.2 MEGA PIXELS

Body only + AF-P 18-55 VR  
**£549.00** **£669.00**

Add a Nikon EN-EL14a spare battery for only **£40.00!**

### Nikon D7200

24.2 MEGA PIXELS 6 FPS

Body only + 18-105 VR  
**£849.00** **£1,079.00**

Add a Nikon MB-D15 battery grip for only **£229.00!**

### Nikon D610

24.3 MEGA PIXELS 6 FPS

Body only + 24-85 VR  
**£1,299.00** **£1,699.00**

Visit [www.parkcameras.com/used](http://www.parkcameras.com/used) for pre-loved D610 bodies

### Canon EOS 7D Mark II

20.2 MEGA PIXELS 10 FPS

Body only + 100-400 L IS II  
**£1,179.00** **£2,899.00**

Visit us in store or online to see how you can claim **Canon lens rewards!**

### Canon EOS 6D

20.2 MEGA PIXELS FULL FRAME

Body only + 24-105 IS STM  
**£1,249.00\*** **£1,579.00\***

Add a Canon BG-E13 battery grip for only **£174.00!**

### Canon EOS 5D Mark III

22.3 MEGA PIXELS FULL FRAME

Body only + BG-E11 grip  
**See web** **See web**

Visit us in store or online to see how you can claim **Canon lens rewards!**

### Nikon D750

24.3 MEGA PIXELS FULL FRAME

Body only + 24-120mm VR  
**£1,699.00** **£2,299.00**

Add a Nikon MB-D16 battery grip for only **£244.00!**

### Nikon D810

36.3 MEGA PIXELS 7 FPS

Body only + 24-70 f/2.8E VR  
**£2,399.00** **£1,849.00**

Save up to 5% on selected accessories! See website for details.

### Nikon D5

20.8 MEGA PIXELS 153 AF POINTS

Body SRP £5,199.00 **NEW!**

See website for latest information on availability!

Save up to 5% on selected accessories! See website for details.

### Canon EOS 5Ds

50.6 MEGA PIXELS FULL FRAME

Body only **See web**

Add a Canon BG-E11 battery grip for only **£225.00!**

### Canon EOS 5Ds R

50.6 MEGA PIXELS FULL FRAME

Body only **See web**

Add a Canon WFT-E7 wireless file transmitter for only **£599.00!**

### Canon EOS-1D X Mark II

20.2 MEGA PIXELS 14 FPS

Body SRP £5,199.00 **NEW!**

**NOW IN STOCK!!**

Claim a **FREE** SanDisk 64GB Extreme PRO CFast 2.0 Card and Reader!

## CANON LENSES

Prices updated DAILY! Visit us in store, online at [parkcameras.com](http://parkcameras.com) or call our expert team on 01444 23 70 60

14mm f/2.8L II USM	<b>See website</b>	180mm f/3.5L USM	<b>See website</b>	17-40mm f/4.0L USM	<b>See website</b>
20mm f/2.8 USM	<b>£385.00</b>	200mm f/2.0L IS USM	<b>See website</b>	EF-S 17-55mm f/2.8 IS USM	<b>See website</b>
24mm f/1.4L Mk II USM	<b>See website</b>	200mm f/2.8L USM/2	<b>See website</b>	EF-S 18-135mm IS STM	<b>£329.00</b>
24mm f/2.8 IS USM	<b>£455.00</b>	300mm f/2.8L USM IS II	<b>£4,799.00</b>	EF-S 18-200mm f/3.5-5.6	<b>£385.00</b>
EF-S 24mm f/2.8 STM	<b>£127.00</b>	300mm f/4.0L USM IS	<b>See website</b>	24-70mm f/2.8L II USM	<b>See website</b>
28mm f/1.8 USM	<b>£379.00</b>	400mm f/2.8L USM IS II	<b>See website</b>	24-70mm f/4.0L IS USM	<b>£675.00</b>
28mm f/2.8 IS USM	<b>£379.97</b>	400mm f/4.0 DO IS II	<b>£6,999.00</b>	24-105mm f/4.0L IS USM	<b>£735.00</b>
35mm f/1.4L USM	<b>£959.00</b>	400mm f/5.6L USM	<b>See website</b>	24-105mm f/3.5-5.6 IS STM	<b>£375.00</b>
35mm f/1.4L II USM	<b>£1,799.00</b>	500mm f/4.0L IS MK II	<b>See website</b>	28-300mm f/3.5-5.6L IS	<b>See website</b>
35mm f/2.0 IS USM	<b>£379.00</b>	600mm f/4.0L IS MK II	<b>See website</b>	EF-S 55-250mm f/4-5.6 IS STM	<b>£229.00</b>
40mm f/2.8 STM	<b>£149.00</b>	800mm f/5.6L IS USM	<b>See website</b>	70-200mm f/2.8L IS II USM	<b>See website</b>
50mm f/1.2 L USM	<b>See website</b>	TSE 17mm f/4.0L	<b>See website</b>	70-200mm f/2.8L USM	<b>See website</b>
50mm f/1.4 USM	<b>See website</b>	TSE 24mm f/3.5L II	<b>See website</b>	70-200mm f/4.0L IS USM	<b>See website</b>
50mm f/1.8 STM	<b>£97.00</b>	TSE 45mm f/2.8	<b>£1,099.00</b>	70-200mm f/4.0L USM	<b>See website</b>
EF-S 60mm f/2.8 Macro	<b>£349.00</b>	TSE 90mm f/2.8	<b>See website</b>	70-300mm f/4.0-5.6 IS	<b>£356.00</b>
MP-E 65mm f/2.8	<b>£779.00</b>	8-15mm f/4L Fisheye USM	<b>See website</b>	70-300mm f/4.0-5.6L IS USM	<b>See website</b>
85mm f/1.2L II USM	<b>See website</b>	EF-S 10-18mm IS STM	<b>£185.00</b>	70-300mm DO IS USM	<b>See website</b>
85mm f/1.8 USM	<b>See website</b>	EF-S 10-22mm f/3.5-4.5	<b>See website</b>	75-300mm f/4.0-5.6 III	<b>£188.00</b>
100mm f/2 USM	<b>£349.00</b>	EF 11-24mm f/4L USM	<b>£2,799.00</b>	75-300mm f/4.0-5.6 III	<b>£219.00</b>
100mm f/2.8 USM Macro	<b>£373.00</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£539.00</b>	100-400mm L IS USM II	<b>£1,799.00</b>
100mm f/2.8L Macro IS	<b>See website</b>	16-35mm f/2.8L II USM	<b>See website</b>	200-400mm f/4.0L USM	<b>See website</b>
135mm f/2.0L USM	<b>See website</b>	16-35mm f/4.0L IS USM	<b>See website</b>	1.4x III Extender	<b>See website</b>

Create your ultimate kit bag with up to  
**£150 cashback** on selected Canon lenses!

See web for details. Available 01.09.16 - 18.10.16

## WIN A CANON PIXMA PRO-10s A3+ PRINTER!

Enter our photo competition with the chance to win a Canon PIXMA PRO-10s worth over £500! Your entry must incorporate water to be eligible for entry.

Competition closes 11:59pm 31<sup>st</sup> October 2016

Enter for **FREE** at [www.parkcameras.com/photo-competition-water](http://www.parkcameras.com/photo-competition-water)

## NIKON LENSES

Prices updated DAILY! Visit us in store, online at [parkcameras.com](http://parkcameras.com) or call our expert team on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	<b>£599.00</b>	AF-D 60mm f/2.8 Micro	<b>£429.00</b>	AF-S 10-24mm f/3.5-4.5G	<b>£729.00</b>
AF-D 14mm f/2.8D	<b>£1,329.00</b>	AF-S 60mm f/2.8G Micro ED	<b>£499.00</b>	AF-S DX 12-24mm f/4 G IF-ED	<b>£979.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£699.00</b>	AF-S 85mm f/3.5G DX	<b>£429.00</b>	AF-S 16-80mm f/2.8-4E ED VR	<b>£869.00</b>
AF-S 20mm f/1.8G ED	<b>£669.00</b>	AF-S 85mm f/1.8G	<b>£429.00</b>	AF-S 16-85mm f/3.5-5.6G	<b>£579.00</b>
AF-D 20mm f/2.8	<b>£499.00</b>	AF-S 105mm f/2.8G VR	<b>£749.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
AF-D 24mm f/2.8D	<b>£379.00</b>	AF-DC 105mm f/2 Nikkor	<b>£879.00</b>	AF-S 17-55mm f/2.8G DX	<b>£1,329.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,799.00</b>	AF-D 135mm f/2.0D	<b>£1,149.00</b>	AF-S 18-35mm f/3.5-4.5G	<b>£599.00</b>
AF-D 28mm f/2.8	<b>£259.00</b>	AF-D 180mm f/2.8 IF ED	<b>£749.00</b>	AF-S 18-105mm VR	<b>£219.00</b>
AF-S 28mm f/1.8G	<b>£569.00</b>	AF-D 200mm f/4D IF ED	<b>£1,249.00</b>	AF-S 18-140mm ED VR DX	<b>£429.00</b>
35mm f/2 AF Nikkor D	<b>£269.00</b>	AF-S 200mm f/2G ED VR II	<b>£4,769.00</b>	AF-S 18-200mm ED DX VR II	<b>£534.00</b>
AF-S 35mm f/1.8G ED	<b>£439.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£4,849.00</b>	AF-S 18-300mm f/3.5-6.3 VR	<b>£629.00</b>
AF-S 35mm f/1.8G DX	<b>£169.00</b>	AF-S 300mm f/4 D IF-ED	<b>£1,149.00</b>	AF-S 24-85mm VR	<b>£429.00</b>
AF-S 40mm f/2.8G ED	<b>£239.00</b>	AF-S 300mm f/4E PF ED VR	<b>£1,549.00</b>	AF-S 28-300mm ED VR	<b>£799.00</b>
AF 50mm f/1.4D	<b>£259.00</b>	AF-S 400mm f/2.8 FL ED VR	<b>£9,999.00</b>	AF-S 55-200mm f/4-5.6G VR II	<b>£259.00</b>
AF-S 50mm f/1.4G	<b>£389.00</b>	AF-S 500mm f/4E FL ED VR	<b>£8,499.00</b>	AF-S 70-200mm f/2.8 VR II	<b>£1,999.00</b>
AF-D 50mm f/1.8	<b>£119.00</b>	AF-S 600mm f/4E FL ED VR	<b>£10,999.00</b>	AF-S 70-300mm IF ED VR	<b>£499.00</b>
AF-S 50mm f/1.8G	<b>£189.00</b>	AF-S 800mm f/5.6E FL ED VR	<b>£14,799.00</b>	AF-S 200-400mm VR II	<b>£6,149.00</b>

For Nikon accessories including batteries, grips, cases, remotes, microphones and more, visit our website

## SONY

### Sony a6000

24.3 MEGA PIXELS Wi-Fi / NFC

Body only + 16-50mm  
**£419.00** **£499.00**

Protect your screen with Sony PCK-LM17 LCD protectors for £13.00

### Sony RX10 III

20.1 MEGA PIXELS 25x

In stock at **£1,549.00**

See website for RX10 III cases

Add a Sony NP-FW50 spare battery for £59.00

### Sony a6300

24.2 MEGA PIXELS 4K

Body only + 16-50mm  
**£1,069.00** **£1,249.00**

Add a Sony NP-FW50 spare battery for £59.00

### Sony a7 II

24.3 MEGA PIXELS IS

Body only + VG-C2EM grip for £289  
**£1,349.00**

Add a Sigma mount converter MC-11 (Sony E → Canon EF) for only **£189**

### Sony a7S II

12.2 MEGA PIXELS IS

Body only + Sony F43M flash for £260  
**£2,899.00**

Extra 12 months warranty for FREE with the a7S II. Ends 31.12.16

### Sony a99 II

42.2 MEGA PIXELS 12 FPS

**NEW!**

Coming soon...  
**£2,999.00**

Expected November 2016. Pre-order to receive one of the first!

#### E-Series

16mm f/2.8 Pancake	<b>£199.00</b>
24mm f/1.8 ZA Carl Zeiss	<b>£889.00</b>
24mm f/2.0 Carl Zeiss T*	<b>£999.00</b>
50mm f/1.8 OSS	<b>£259.00</b>
55mm f/1.8 FE Sonnar T* ZA	<b>£799.00</b>
90mm f/2.8 Macro G FE OSS	<b>£949.00</b>
10-18mm f/4 OSS	<b>£699.00</b>
16-50mm f/3.5-5.6 OSS	<b>£279.00</b>

16-70mm f/4G ZA OSS	<b>£799.00</b>
18-200mm f/3.5-6.3 P. Zoom	<b>£949.00</b>
24-70mm f/4 FE Vario-Tessar T*	<b>£899.00</b>
24-240mm f/3.5-6.3 FE OSS	<b>£849.00</b>
28-70mm f/3.5-5.6 FE OSS	<b>£449.00</b>
28-135mm f/4 G FE PZ OSS	<b>£2,099.00</b>
55-210mm f/4.5-6.3 OSS	<b>£229.00</b>
70-200mm f/4 G FE OSS	<b>£1,249.00</b>

#### Alpha-Series

30mm f/2.8 SAM 1:1 Macro DT	<b>£118.97*</b>
35mm f/1.8 DT	<b>£149.00</b>
50mm f/1.4 Carl Zeiss	<b>£699.97*</b>
11-18mm f4.5-5.6 DT	<b>£599.00</b>
16-35mm f/2.8 Carl Zeiss T*	<b>£2,200.00</b>
24-70mm f/2.8 II Carl Zeiss T*	<b>£2,000.00</b>
55-200mm f4.0-5.6 SAM DT	<b>£246.00</b>
70-200mm f/2.8 G SSM II	<b>£2,799.00</b>



Visit our website - updated daily  
**www.parkcameras.com/ap**  
or e-mail us for sales advice using  
sales@parkcameras.com

Call one of our knowledgeable sales advisors  
Monday - Saturday (9:00am - 5:30pm) or Sunday (9:30am - 4:00pm)

**01444 23 70 60**

**WIN!!**

Sign up to our free newsletter for the chance to win a Canon EOS 1300D kit! Visit **www.parkcameras.com** to sign up.

• UK's largest independent photo store • Award winning customer service • Family owned & Run

## Olympus PEN E-PL8

16.0 MEGA PIXELS Wi-Fi 3.0" IS 1080p OLYMPUS

The E-PL8 blends distinctly feminine curves with the seamless social skills of bloggers, fashionistas and other switched on millennials. The new shape and leather look finish add an eye-catching flourish.

New & Coming soon!  
**Expected October 2016!**



## Olympus E-M10 Mark II

16.2 MEGA PIXELS 8 FPS

Body only +14-42mm  
**£449.00 £549.00**

See website for the limited edition Fox Brown version!

## Olympus E-M5 Mark II

16.1 MEGA PIXELS IS

Body only +12-50mm  
**£749.00 £849.00**

Add the Olympus HLD-8 battery grip for the E-M5 II for £194.00

## Olympus PEN-F

20.3 MEGA PIXELS 10 FPS

Body only +17mm f/1.8  
**£999.00 £1,199.00**

Add a spare BLN-1 spare battery for £53.00

## Olympus 12mm f/2.0



In stock at only  
**£549.00**

Learn more about this lens in store or at [www.parkcameras.com/ap](http://www.parkcameras.com/ap)

## OLYMPUS LENSES

12mm f/2.0 **£549.00**  
17mm f/1.8 M. ZUIKO **£349.00**  
25mm f/1.8 M. ZUIKO **£279.00**  
45mm f/1.8 **£179.00**  
60mm f/2.8 Macro **£349.00**  
7-14mm f/2.8 PRO **£837.50**  
12-40mm f/2.8 PRO **£719.00**  
14-42mm f/3.5-5.6 II R MFT **£269.00**  
40-150mm f/4-5.6 R M. ZUIKO **£199.00**  
40-150mm f/2.8 PRO + 1.4x **£1,249.00**  
75-300mm f/4.8-6.7 ED II **£349.00**  
See website for even more Olympus lenses!



## FUJIFILM X-T2

24.3 MEGA PIXELS 14 FPS 3.0" SD card 4K Body SRP £1,399.00

The outstanding X-T2 is the flagship model of the X-Series and boasts a 24.3MP sensor without a low-pass filter, 4K video recording, & offers numerous technical improvements over its predecessor, the X-T1.

**STOCK NOW ARRIVING!**  
See website for the latest information on availability



## Fujifilm X70

16.3 MEGA PIXELS

In stock at **£499.00** Available in Black or Silver!

Add a Fujifilm Premium Leather case for only £49.99.

## Fujifilm X-T1

16.7 MEGA PIXELS **£100 TRADE-IN BONUS**

Body only +18-55mm **£795.00 £1,049.00**

Receive £100 off the X-T1 when trading in selected cameras! See web.

## Fujifilm X-PRO2

24.3 MEGA PIXELS **£100 TRADE-IN BONUS**

Body only + NP-W126 batt. **£1,349.00 £1,378.00\***

Receive £100 off the X-PRO2 when trading in selected cameras! See web.

## Leica M-P (typ 240)

24.0 MEGA PIXELS

In stock at **£4,987.97** Available in Black or Silver!

Receive £500 trade-in bonus when trading in your old camera. See web!

## Leica M 28mm f/1.4 Summilux



In stock at **£4,299.97**

Visit either of our stores or call 01444 23 70 60 to learn more

## Leica SOFORT

**NEW!**

Coming soon... **£230.00**

Expected November 2016. Pre-order to receive one of the first!

## VANGUARD

See the range of Vanguard tripods, monopods, bags, binoculars and more at [www.parkcameras.com/ap](http://www.parkcameras.com/ap), or by visiting our Burgess Hill or Central London stores.



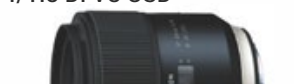
Purchase ANY Vanguard item from Park Cameras from 27.09.16 - 31.10.16 & receive 10% off! Visit us in store, call 01444 23 70 60 or visit [www.parkcameras.com/ap](http://www.parkcameras.com/ap)  
**Use voucher code VANGUARD-10**

Prices shown include 10% off

## TAMRON LENSES

Prices updated DAILY! Visit us in store, online at [parkcameras.com](http://parkcameras.com) or call our expert team on 01444 23 70 60

### Tamron SP 85mm f/1.8 Di VC USD



In stock at only **£749.00**

Add a Hoya 67mm UV (C) filter for £17 on mention of this advert

### Tamron SP 24-70mm f/2.8 Di VC USD



In stock at only **£799.00**

Add a Hoya 82mm UV (C) filter for £29 on mention of this advert

### Tamron 150-600mm f/5-6.3 Di VC USD G2



Canon fit now in stock! **£1,350.00**

Visit our website to learn more about this new lens!

Visit our website for full details on all the Tamron lenses, as well as our latest **LOW PRICES!**

## DigiPower ReFuel 6 hour action pro pack battery for GoPro

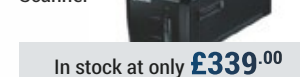
In stock at only **£45.00**

## Kenko Teleplus DG 1.4x HD DGX Canon



In stock at only **£139.00**

## Plustek OpticFilm 8200i AI Scanner



In stock at only **£339.00**

## Kenko PL Fader (Variable ND3-ND400) 77mm



In stock at only **£79.99**

## Metz 52 AF-1 Flash



In stock at only **£209.00**

## Beastgrip Pro Rig + Wide Angle lens



In stock at only **£169.00**

## SIGMA LENSES

Prices updated DAILY! Visit us in store, online at [parkcameras.com](http://parkcameras.com) or call our expert team on 01444 23 70 60

### Sigma MC-11 Mount Converter



In stock at only **£199.00**

Purchase unboxed for only £179.00! Call us on 01444 23 70 60.

### Sigma 35mm f/1.4 DG HSM - Canon fit



In stock at only **£699.00**

Lens supplied with MC-11 FE mount adapter to fit it to your Sony body

### Sigma 150-600mm f/5-6.3 DG OS HSM | C



In stock at only **£739.00**

Available in Canon, Nikon or Sigma fits. See website for details.

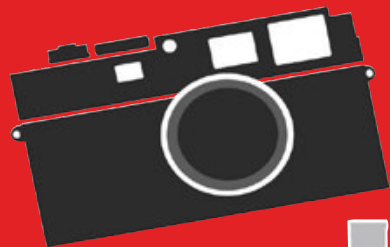
4.5mm f/2.8 Fisheye EX DC	<b>£599.00</b>	300mm f/2.8 APO EX DG	<b>£2,199.00</b>	50-100mm f/1.8 DC HSM   Art	<b>£829.00</b>
8mm f/3.5 Circ. Fish EX DG	<b>£599.00</b>	500mm f/4.5 APO EX DG	<b>£3,599.00</b>	50-500mm f/4.5-6.3 OS HSM	<b>£849.00</b>
15mm f/2.8 Diag F/eye EX DG	<b>£499.00</b>	8-16mm f/4.5-5.6 DC HSM	<b>£499.00</b>	70-200mm f/2.8 APO EX DG OS	<b>£729.00</b>
19mm f/2.8 DN	<b>£119.00</b>	10-20mm f/3.5 EX DC HSM	<b>£329.00</b>	70-300mm f/4.0-5.6 DG Macro	<b>£99.00</b>
20mm f/1.4 DG HSM	<b>£629.00</b>	12-24mm f/4.5-5.6 II DG HSM	<b>£529.00</b>	70-300mm f/4.0-5.6 APO Macro	<b>£149.00</b>
24mm f/1.4 DG HSM	<b>£599.00</b>	17-50mm f/2.8 DC OS HSM	<b>£279.00</b>	120-300mm f/2.8 DG OS HSM	<b>£2,499.00</b>
30mm f/1.4 DC HSM	<b>£299.00</b>	17-70mm f/2.8-4 DC OS	<b>£319.00</b>	150-600mm Cont. + 1.4x	<b>£849.00</b>
30mm f/2.8 DN	<b>£119.00</b>	18-35mm f/1.8 DC HSM	<b>£549.00</b>	150-600mm f/5-6.3 DG   S	<b>£1,199.00</b>
35mm f/1.4 DG HSM	<b>£599.00</b>	18-250mm f/3.5-6.3 DC OS HSM	<b>£249.00</b>	150-600mm Sport + 1.4x	<b>£1,299.00</b>
60mm f/2.8 DN	<b>£119.00</b>	18-250mm DC Macro OS HSM	<b>£279.00</b>	300-800mm f/5.6 EX DG HSM	<b>£5,499.00</b>
85mm f/1.4 EX DG HSM	<b>£619.00</b>	18-300mm f/3.5-6.3 DC Macro	<b>£336.00</b>	1.4x Teleconverter APO EX DG	<b>£179.00</b>
105mm f/2.8 EX DG OS HSM	<b>£319.00</b>	24-35mm f/2 DG HSM Art	<b>£699.00</b>	1.4x Teleconverter TC1401	<b>£229.00</b>
150mm f/2.8 OS Macro	<b>£649.00</b>	24-70mm f/2.8 IF EX DG	<b>£549.00</b>	2.0x Teleconverter APO EX DG	<b>£199.00</b>
180mm f/2.8 EX DG OS HSM	<b>£1,099.00</b>	24-105mm f/4 DG OS HSM	<b>£599.00</b>	2.0x Teleconverter TC2001	<b>£269.00</b>

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

Can't see what you're after? See our website for thousands more products!

For a whole range of tips and tricks and news all the latest new products, visit [blog.parkcameras.com](http://blog.parkcameras.com)





www.fffordes.com

SITE UPDATED EVERY HOUR - 24 HOURS PER DAY

Largest Used Equipment Specialists Since 1960

Canon EOS			
EOS 1V Body Only.....	E+ £329		
EOS 1N + BP-E1 Grip.....	E+ £149		
EOS 1N + E1 Booster.....	E+ £129		
EOS 1N Body Only.....	E+ £79		
EOS 1 + E1 Booster.....	As Seen £79		
EOS 1 Body Only.....	E+ £79 - £89		
EOS 3 Body Only.....	As Seen / E+ £59 - £99		
EOS 30 Body Only.....	E++ £59 - £119		
EOS 30 Date Body Only.....	E+ £49		
EOS 30E Body Only.....	As Seen £39		
EOS 5 Body Only.....	E+ £59		
10-22mm F3.5-4.5 EFS.....	E+ / Mint- £249 - £279		
14mm F2.8 L USM.....	Exc £499		
14mm F2.8 L USM II.....	E+ / E++ £949 - £1,049		
15mm F2.8 EF Fisheye.....	E++ £379		
16-35mm F2.8 L USM MKII.....	E++ £879		
17-40mm F4 L USM.....	E++ £339 - £379		
17-85mm F4-5.6 IS USM.....	E+ / E++ £129 - £139		
18-55mm F3.5-5.6 IS EFS II.....	E++ £79		
18-55mm F3.5-5.6 IS STM.....	Mint- £89		
20mm F2.8 USM.....	E+ £199		
20-35mm F3.5-4.5 USM.....	E+ / E++ £129 - £159		
22mm F2 STM.....	Mint- £89		
24mm F1.4 L USM.....	E++ £749		
24mm F3.5 L TSE.....	E+ / Mint £699 - £749		
24mm F3.5 L TSE MkII.....	Mint- £1,149		
24-70mm F2.8 L USM.....	E++ £689		
24-70mm F2.8 L USM II.....	Mint- £1,189		
24-70mm F4 L IS USM.....	Mint- £489 - £579		
24-105mm F4 L IS USM.....	Exc / E++ £329 - £429		
28-90mm F4-5.6 USM.....	E++ £45		
28-200mm F3.5-5.6 USM.....	As Seen £79		
35-135mm F4-5.6 USM.....	E+ £69		
35-350mm F3.5-5.6 L USM.....	Exc £499		
40mm F2.8 STM.....	E++ / Mint- £89 - £99		
50mm F1.0 L USM.....	Mint- £2,750		
50mm F1.2 L USM.....	E++ / Mint- £749 - £799		
50mm F1.4 USM.....	E++ £189		
50mm F1.8 EF II.....	E++ £59		
50mm F1.8 EF Mk1.....	E++ £99		
50mm f2.5 EF Macro.....	E++ £149		
60mm F2.8 EFS Macro.....	E++ / Mint- £239 - £249		
70-200mm F2.8 L IS USM II.....	E++ £1,189		
70-200mm F4 L IS USM.....	E++ £589		
70-200mm f4 L USM.....	E++ / Mint- £329 - £399		
70-300mm F4.5-5.6 DO IS USM.....	E+ / Mint- £299 - £379		
75-300mm F4-5.6 EF III.....	Exc £39		
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199		
75-300mm F4-5.6 USM III.....	E+ / E++ £59 - £79		
80-200mm F4.5-5.6 EF II.....	E++ £39		
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39 - £49		
80-200mm F4.5-5.6 USM.....	E+ £49		
85mm F1.2 L USM.....	E+ £699		
85mm F1.2 L USM MkII.....	E++ / Mint- £949 - £1,149		
100mm F2.8 L Macro IS USM.....	E++ / Mint £489 - £579		
100mm F2.8 USM Macro.....	E+ / Mint- £239 - £299		
100-400mm F4.5-5.6 L IS USM.....	E+ £679		
300mm F2.8 L IS USM.....	Exc £1,789		
300mm F4 L USM.....	Exc / E+ £389		
400mm F2.8 L IS USM.....	E+ / Mint- £3,689 - £3,989		
400mm f4 DO IS USM.....	E++ £2,899		
500mm F4 L IS USM.....	E+ £3,889 - £3,979		
500mm F4.5 L USM.....	E+ £2,189		
600mm F4 FD (EOS Mounted).....	E+ £749		
600mm F4 L IS USM.....	E++ £5,199		
600mm F4 L USM.....	Exc / E+ £2,185 - £2,889		
Contax 35-70mm F3.4 MM.....	E++ £279		
Contax 35-135mm F3.3-4.5 MM.....	E++ £399		
Sigma 10-20mm F4-5.6 DC HSM.....	E+ / Mint- £179 - £219		
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++ £259 - £299		
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.....	E++ £449		
Sigma 35mm F1.4 DG HSM A.....	Mint- £469		
Sigma 50mm F1.4 EX DG HSM.....	E++ £199		
Sigma 50mm F2.8 EX DG Macro.....	E++ £149		
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399		
Sigma 70mm F2.8 EX DG Macro.....	E++ £179		
Sigma 70-200mm F2.8 EX APO HSM.....	E+ £219		
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299		
Sigma 170-500mm F5-6.3 Apo.....	E+ £149		
Sigma 180mm F3.5 EX Macro APO.....	E++ £349		
Sigma 300mm F2.8 Apo.....	Unused £299		
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,289 - £1,499		
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159		
Sigma 400mm F5.6 AF.....	E+ £79		
Sigma 400mm F5.6 Apo.....	E+ £79 - £125		
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,739		
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259		
Tamron 35mm F1.8 Di VC USD.....	E++ £349		
Tamron 70-200mm F2.8 SP LD.....	E+ £269		
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189		
Tamron 90mm F2.8 Di VC USD Macro.....	Mint- £279		
Tamron 90mm F2.8 SP AF Macro.....	E+ / E++ £159 - £219		
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £469		
Tokina 11-16mm F2.8 DX ATX.....	Mint- £329		
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199		
Tokina 17mm F3.5 ATX Pro.....	E++ £189		
Tokina 28-80mm F2.8 ATX Pro.....	E++ £179		
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199		
Tokina 50-135mm F2.8 DX ATX.....	E++ £299		
Tokina 300mm F2.8 ATX SD.....	E+ £599		
Walimex 14mm F2.8 Pro.....	Mint- £189		
Zenit 16mm F2.8 MC Zenitar.....	E+ £129		
Zeiss 28mm F2 ZE.....	E+ £465		
Sigma 1.4x AF Tele Converter.....	E+ £59		
Sigma 1.4x Apo EX Converter.....	E++ £99		
1.4x EF II Extender.....	Mint- £169 - £189		
1.4x EF MkIII Extender.....	Mint- £249		
2x EF Extender.....	As Seen / E++ £79 - £159		
2x EF MkII Extender.....	E+ / E++ £149 - £155		
2x EF MkIII Extender.....	Mint- £239		
220EX Speedlite.....	E+ £39		
270EX Speedlite.....	E+ £39		
300EZ Speedlite.....	E+ / E++ £9 - £29		
420EX Speedlite.....	E+ / E++ £59 - £65		
420EZ Speedlite.....	E+ £25		
430EX II Speedlite.....	E+ / E++ £109 - £119		
430EX Speedlite.....	E+ / E++ £89 - £99		
430EZ Speedlite.....	E+ / E++ £25 - £29		
Metz 50AF1 Digital.....	E++ £79		
540EZ Speedlite.....	E+ / E++ £35 - £39		
550EX Speedlite.....	E+ / E++ £89 - £99		
580EX MkII Speedlite.....	E+ / E++ £169 - £199		
580EX Speedlite.....	E+ £139		
600EX-RT Speedlite.....	E++ £349		
90EX Speedlite.....	E+ £49		
Metz 15 MS-1 Flash.....	E++ £159 - £179		
Metz 50AF1 Digital.....	E++ £79		
Nissin Di622 Speedlite.....	E+ £49		
ML3 Macrolite.....	E++ £39		
MR-14EX Macro Ringlite.....	E+ £169		
MT-24EX Macro Ringlite.....	E++ £489		
ST-E2 Transmitter.....	E+ / Mint- £59 - £69		
ST-E3 RT Transmitter.....	Mint- £199		
Technical Back E with Keyboard.....	Unused £49 - £75		
Tripod Mount Ring A (W).....	Mint- £49		
Tripod Mount Ring All (W).....	E++ £75		
Tripod Mount Ring B (B).....	E++ / Mint- £49		
Rode Videomic.....	E++ £69		
Digital Mirrorless			
Fuji Finepix X100S Black.....	E++ £449		
Fuji Finepix X100T + Case.....	Mint- £699		
FujiX-E1 Black Body Only.....	E++ £179		
FujiX-E2 Chrome Body Only.....	E++ £299		
FujiX-T1 Body Only.....	E++ £499 - £529		
Nikon J1 Black Body Only.....	E++ £49		
Olympus E-M1 Black Body Only.....	E++ £499		
Olympus E-M5 MKII Body Only.....	E++ / Mint- £589		
Olympus E-M5 Black Body Only.....	E++ £279		
Olympus E-P1 Body Only.....	Mint- £49		
Olympus E-P2 Black Body Only.....	E+ £79		
Olympus E-PL2 Body Only.....	E++ £59 - £129		
Olympus E-PL3 Body Only.....	E++ £99		
Olympus E-PM1 Body Only.....	E++ £59		
Panasonic G3 Black Body Only.....	E+ / E++ £75 - £79		
Panasonic GF-1 Body Only.....	E++ £55 - £59		
Panasonic GF-5 Body Only.....	E++ £79		
Panasonic GH-3 Body + Grip.....	E++ £379		
Panasonic GX1 Body Only.....	E++ £89		
Panasonic GX7 Body Only.....	Mint £329		
Panasonic GX80 Body Only.....	Mint £429		
Samsung NX10 + 18-55mm.....	E++ £159		
Sony A7R II Body Only.....	Mint- £2,699		
Sony NEX-F3 + 18-55mm.....	E++ £149		
Sony NEX3 + 18-55mm.....	E+ £95		
Fuji X Lenses			
14mm F2.8 XF.....	E+ / Mint- £439 - £539		
18mm F2.8 XF R.....	E++ £179		
23mm F1.4 XF R.....	E+ / Mint- £549		
50-230mm F4.5-6.7 OIS XC.....	E+ / E++ £189 - £239		
55-200mm F3.5-4.8 OIS XF.....	Mint- £389		
60mm F2.4 XF R Macro.....	E++ £299		
Samyang 300mm F6.3 Reflex ED UMC.....	E++ / Mint- £179 - £189		
Zeiss 12mm F2.8 Touit X.....	Mint- £549		
4/3rds Lenses			
Olympus 7-14mm F4 ED Zuiko.....	E++ £549 - £579		
Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £149		
Olympus 11-22mm F2.8-3.5 ZuikoE+ / Mint- £195 - £249			
Olympus 12-60mm F2.8-4 ED SWDE+ / E++ £249 - £349			
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489		
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £59		
Panasonic 14-50mm F2.8-3.5 OIS Asph.....	E++ £149		
Olympus 14-54mm F2.8-3.5 MkII.....	E+ £159		
Olympus 14-54mm F2.8-3.5 ZuikoE+ / E++ £119 - £129			
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249		
Olympus 17.5-45mm F3.5-5.6 Zuiko.....	E+ £29		
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £199		
Olympus 35mm F3.5 Macro Zuiko.....	E++ £89 - £99		
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89		
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £45 - £59		
Olympus 50-200mm F2.8-3.5 SWD.....	E++ / Mint- £429		
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £295		
Olympus 50mm F2 ED Macro Zuiko.....	E++ £199 - £249		
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ / Mint- £199 - £219		
Olympus EC14 Tele Converter.....	E++ £199		
Olympus EC20 2x Tele ConverterE++ / Mint- £199 - £229			
Micro 4/3rds Lenses			
Panasonic 7-14mm F4 G Vario.....	E++ £549		
Samyang 7.5mm F3.5 Fisheye.....	Mint- £169		
Olympus 12-40mm F2.8 M.Zuiko.....	E++ £495 - £499		
Panasonic 14-140mm F4-5.8 OIS HD.....	E+ £149		
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ / Mint- £69 - £79		
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129		
Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....	E++ £79		
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	E++ £79		
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129		
Olympus 17mm F2.8 M.Zuiko.....	Mint- £129		
Sigma 19mm F2.8 DN - A.....	Mint- £89		
Panasonic 20mm F1.7 Asph II.....	Mint- £179		
Voigtlander 25mm F0.95 Nokton.....	E+ £439		
Panasonic 35-100mm F4-5.6 OIS Asph G.....	E+ £159		
Olympus 45mm F1.8 M.Zuiko.....	Mint- £139		
Olympus 75mm F1.8 ED Black M.Z			





Prices  
correct when  
compiled.  
E&OE.

**T: 01463 783850**  
**E: info@ffordes.com**



**WANTED  
YOUR EQUIPMENT**

- COMMISSION SALE
  - PART EXCHANGE
  - BUY FOR CASH
- 35MM, MEDIUM  
FORMAT, LARGE  
FORMAT, DIGITAL

90mm F2 Apo M Black.....	E++	£1,649
90mm F2 Apo M Black 6bit.....	E++	£1,649 - £1,879
90mm F2 M Black.....	E++	£799 - £999
90mm F2.4 M Black 6bit + Hood.....	Mint-	£849
90mm F2.5 Black 6 BIT + Hood.....	E++ / Mint-	£769 - £799
90mm F2.8 Black.....	As Seen	£199
90mm F2.8 Chrome.....	As Seen / E+	£179 - £249
90mm F2.8 M Black.....	Exc / E++	£299 - £799
90mm F2.8 Tele Elmarit.....	E++	£449
90mm F4 C Elmar.....	E++	£199 - £249
90mm F4 Collapsible.....	As Seen / E+	£139 - £179
90mm F4 Collapsible.....	E+ / E++	£249 - £299
90mm F4 Elmar.....	Exc / E+	£99 - £149
90mm F4 Elmar E39.....	E+	£199
Minolta 90mm f4 M Rokkor.....	E++	£249
90mm F4 Macro M Set 6bit.....	E++ / Mint-	£1,749 - £1,899
135mm F2.8 Black.....	Exc / E+	£169 - £269
135mm F2.8 M Black.....	E++	£299
135mm F3.4 Apo M Black.....	E+	£1,489
135mm F4 Black.....	E+	£269 - £289
135mm F4 Chrome.....	E+	£249
135mm F4.5 Hektor.....	As Seen	£49
135mm F4.5 Hektor + Tubes.....	As Seen	£119
1.25x Viewfinder Magnifier.....	E+ / Mint-	£119 - £139
1.4x Viewfinder Magnifier M.....	Mint-	£149
18mm Chrome Viewfinder.....	E++	£379
21/24/28mm Viewfinder - Black.....	E++ / Mint-	£229 - £239
24mm Black Viewfinder.....	E+ / E++	£179
28mm Chrome Viewfinder.....	E+	£129
Universal Wide Angle Finder M.....	E++	£379
Motor M.....	E++	£249

<b>Nikon AF</b>		
F6 Body Only .....	E+ / E++	£499 - £689
F5 Anniversary Body Only .....	E++	£599
F5 Body + DA-30 Action Finder .....	E+	£349
F5 Body Only .....	E+ / E++	£199 - £299
F4S Body Only .....	E+	£149
F100 Body + MB15 Grip .....	E+ / E++	£128 - £159
F100 Body + MF29 Back + Grip .....	E+	£149
F100 Body Only .....	E++	£149
F80 Black Body Only .....	Exc	£29
F80 Chrome Body Only .....	E+	£35 - £39
14-24mm F2.8 G AFS ED .....	E++	£899
16-85mm F3.5-5.6 G ED VR AFS DXE+ / E++	£229 - £329	
17-55mm F2.8 G AFS DX IFED .....	E++	£349
18mm F2.8 AFD .....	E++	£599
18-35mm f3.5-4.5 AFD .....	E+ / Mint-	£179 - £249
18-55mm F3.5-5.6 AFS .....	E+ / E++	£49 - £59
18-55mm F3.5-5.6 G AF-P DX VR .....	E++ / Mint-	£69
18-55mm F3.5-5.6 G AFS DX VR .....	Exc / E++	£35 - £69
18-55mm F3.5-5.6 G AFS VR II .....	E++	£69
18-70mm F3.5-4.5 G AFS ED DX .....	Exc	£59
18-140mm F3.5-5.6 AF-S G ED VR DX .....	Mint-	£259 - £279
18-200mm F3.5-5.6 G AFS DX VR II .....	E++	£349
18-300mm F3.5-5.6 AFS DX VR .....	Mint	£399
18-300mm F3.5-5.6 AFS DX VR II .....	E++	£399
20mm F2.8 AFD .....	E+ / E++	£269 - £349
20-35mm F2.8 AFD .....	E+	£349 - £449
24mm F1.4 AE ED AS UMC .....	Mint-	£369
24mm F1.4 G AFS ED .....	E+	£879
24mm F2.8 AFD .....	E+	£189
24-70mm F2.8 G AFS ED .....	E+	£749
24-70mm F3.5-5.6 IX .....	E+	£39
24-85mm F3.5-4.5 G ED VR .....	E++	£279
24-120mm F4 AFS G ED VR .....	Mint-	£499
28mm F2.8 AF .....	E++	£139
28mm F2.8 AFD .....	E+ / E++	£159 - £169
28-105mm F3.5-4.5 AFD .....	E+ / E++	£119 - £129
28-200mm F3.5-5.6 AFD .....	As Seen	£59
28-300mm F3.5-5.6 G ED AFS VR .....	E++	£479
35mm F1.4 G AFS .....	E++	£1,049
35mm F1.8 G AFS .....	E+	£279
35mm F2 AFD .....	E++	£149
35-70mm F2.8 AFD .....	E+ / E++	£159 - £249
45mm F2.8 D PC-E ED Macro .....	E++	£1,089
50mm F1.4 AFD .....	E+ / Mint-	£159 - £179
50mm f1.8 AFD .....	E+ / Mint-	£65 - £79
50mm F1.8 G AFS .....	E++	£119
50mm F1.8 G AFS (Retro) .....	Mint-	£159
55-200mm F4-5.6 AFS DX G .....	E++	£59
55-200mm F4-5.6 AFS DX G VR .....	E++ / Mint-	£99
60-180mm f4-5.6 IX .....	E++	£49
60mm F2.8 AFD Micro .....	E++	£199 - £229
70-180mm F4.5-5.6 AFD Micro .....	E++	£889
70-200mm F2.8 G AFS ED VR II .....	E++	£1,179
70-210mm F4-5.6 AFD .....	E++	£79

70-210mm F4-5.6 AFN.....	E+	£79
70-300mm F4-5.6 AFG.....	E+ / E++	£59
70-300mm F4-5.6 ED AFD.....	E+ / E++	£119 - £149
75-240mm F4.5-5.6 AFD.....	E+ / E++	£49 - £59
80-200mm F2.8 ED AF.....	E+	£249
80-200mm F2.8 ED AFD.....	E+	£449
85mm F1.4 AFD.....	E+ / E++	£469 - £549
85mm F1.4 G AFS.....	E++	£940
85mm F1.8 AF-S G.....	Mint-	£289
85mm F1.8 AFD.....	E++	£229
105mm F2 AF DC.....	E++	£529
105mm F2.8 AFD Micro.....	E++	£349 - £389
180mm F2.8 ED AF.....	E+	£299
200mm F2 G AFS VR.....	E++	£2,099
200-400mm F4 G AFS VR II.....	Mint-	£3,499
200-400mm F4 G VR AFS IFED E+ / E++	£1,899 - £2,499	
300mm F2.8 G AFS ED VR.....	E+ / E++	£2,389 - £2,449
300mm F2.8 G AFS ED VR II.....	E+ / Mint-	£2,799 - £3,189
300mm F2.8 IF ED AFS.....	E++	£1,849
300mm F2.8 IFED AF-I.....	E++	£1,599
300mm F2.8 IFED AFS II.....	E+	£1,789
300mm F4 AFS IFED.....	E+ / Mint	£589 - £689
400mm F2.8 AFS II.....	E++	£3,499
500mm F4 AFS IFED.....	E+	£2,599
500mm F4 G AFS VR IF ED.....	E+ / E++	£4,399 - £4,489
500mm F4 P IFED AIS + TC16A Converter.....	E+	£1,049
Samyang 35mm F1.4 AE AS UMC.....	E+	£279
Schneider 90mm F4.5 PC-TS Symmar.....	E++	£1,589
Sigma 18-35mm F1.8 DC HSM A.....	E++	£399
Sigma 18-250mm F3.5-5.6 DG OS.....	Mint-	£179
Sigma 24-70mm F2.8 EX DG.....	E++	£189
Sigma 28-70mm F2.8 D.....	E++	£99
Sigma 50-150mm F2.8 Apo HSM II.....	E++	£329
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++	£499
Sigma 70-200mm F2.8 Apo EX DG OS HSM.....	E++	£589
Sigma 85mm F1.4 EX DG HSM.....	E+	£419
Sigma 105mm F2.8 EX DG Macro.....	E++	£179 - £199
Sigma 105mm F2.8 Macro EX DG OS HSM.....	E++	£259
Sigma 150-600mm F5-6.3 DG OS HSM Sport.....	Mint-	£989
Sigma 170-500mm F5-6.3 Apo D.....	E++	£199
Sigma 180mm F5.6 Apo Macro.....	E++	£189
Tamron 16-300mm F3.5-6.3 Dill VC PZD.....	E++	£279
Tamron 90mm F2.8 SP Di Macro Exc / Mint-	£189 - £199	
Tamron 200-400mm F5.6 AF LD.....	E++	£169
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	E+	£319
Tokina 12-24mm F4 ATX PRO.....	E++	£199
Tokina 17-35mm F4 AT-X Pro FX.....	E++	£349
Tokina 20-35mm F2.8 ATX Pro.....	E++	£225
Tokina 35mm F2.8 Macro DX ATX.....	E++	£229
Tokina 80-400mm F4.5-5.6 ATX D.....	E++	£199
Tokina 300mm F2.8 ATX.....	E+	£599
Voigtlander 20mm F3.5 SLII.....	Mint-	£279
Zeiss 18mm F3.5 ZF.2.....	E++	£699
Zeiss 21mm F2.8 ZF.....	E++	£729
Zeiss 25mm F2 ZF.2.....	Mint-	£899
Zeiss 25mm F2.8 ZF.....	Mint-	£449
Zeiss 25mm F2.8 ZF.2.....	E++	£499
Zeiss 35mm F1.4 ZF.2.....	E++ / Mint-	£929 - £949
Zeiss 35mm F2 ZF.2.....	Mint-	£599
Zeiss 50mm F1.4 Milvus ZF.2.....	Mint-	£749
Zeiss 50mm F1.4 ZF.2.....	E++	£399
Zeiss 55mm F1.4 Otis Apo ZF.2.....	E++	£2,249
Zeiss 85mm F1.4 ZF.....	Mint-	£649
Zeiss 85mm F1.4 ZF.2.....	E++	£749
Sigma 1.4x Apo EX DG Converter.....	Mint-	£99
TC-14E Converter.....	E++	£149
TC-20 EII AFS Converter.....	E++	£179
TC-20 EIII AFS Converter.....	Mint-	£249 - £269
TC-20E Converter.....	E++	£119 - £129
TC-20EII Converter.....	E+ / E++	£159 - £179
Metz 54M24 Flash.....	E+	£69
Nissin Di600 Flashgun.....	Mint-	£69
Nissin Di866 Flashgun MkII.....	Mint-	£129
R1C1 Speedlight Commander Set.....	E++	£379
SB21B Ringflash.....	E++ / Mint-	£99 - £179
SB22 Speedlight.....	E+	£35
SB22S Speedlight.....	E+	£35
SB24 Speedlight.....	E+	£39
SB25 Speedlight.....	E+ / E++	£39 - £49
SB27 Speedlight.....	E+	£49
SB28 Speedlight.....	E+	£59
SB28DX Speedlight.....	E+	£59
SB50DX Speedlight.....	E+ / E++	£45 - £49
SB600 Speedlight.....	E+ / E++	£99 - £129
SB800 Speedlight.....	Exc / E+ £99 - £159	
SB80DX Speedlight.....	E+	£69 - £79
SB900 Speedlight.....	Mint-	£199
SD8 Battery Pack.....	E++	£30

**X-Pro2**

**X-T2**

**X-T1**

**Part-Exchange Any Working Digital SLR And Fuji Will Give You An EXTRA £100 Part Exchange Bonus At The Till - Over And Above Our Offer**

**X-T10**

**X-E2s**

**Part-Exchange Any Working Digital SLR And Fuji Will Give You An EXTRA £80 Part Exchange Bonus At The Till - Over And Above Our Offer**

**Claim FREE Pixelrights website for a year worth £180 when you buy a new X-T2, X-T1 or X-Pro2**

**£40 Cashback with 18mm, 27mm, 35mm f1.4 & 60mm macro**

**£80 Cashback with 14mm, 16mm, 23mm f1.4, 56mm f1.2, 90mm & 10-24mm**

**£80 Cashback with 18-55mm, 18-135mm & 55-200mm**

**£120 Cashback with 56mm APD, 16-55mm, 50-140mm & 100-400mm**

Excluded from cashback: Tele Kits, 35mm f2 and 23mm f2

All offers valid 13th October 2016 - 31st January 2017 subject to availability

**WE WANT YOUR QUALITY USED EQUIPMENT**  
**T: 01463 783850 E: info@ffordes.com** for your quote

The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH





We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
We are located in Leamington Spa, in the heart of Warwickshire.  
If you're passing, please pop into our shop and meet Cooper – our office dog!

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



## Canon










<b>PGI29</b> <b>Pixma Pro 1</b> Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
<b>PGI72</b> <b>Pixma Pro 10</b> Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
<b>CLi42</b> <b>Pixma Pro 100</b> Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
<b>CLi8</b> <b>Pixma Pro 9000</b> Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
<b>PGI9</b> <b>Pixma Pro 9500</b> Originals: Set of 10 Colours 14ml each	 £107.99 £10.99

### More Canon Inks...



<b>PGI520/CLi521</b> Set of 5	£49.99
<b>PGI520</b> Black 19ml	£11.99
<b>CLi521</b> Colours 9ml	£10.29
<b>PGI525/CLi526</b> Set of 5	£49.99
<b>PGI525</b> Black 19ml	£11.99
<b>CLi526</b> Colours 9ml	£10.29
<b>PGI550/CLi551</b> Set of 5	£43.99
<b>PGI550</b> Black 15ml	£10.99
<b>CLi551</b> Colours 7ml	£8.99
<b>PGI550/CLi551XL</b> Set 5	£59.99
<b>PGI550XL</b> Black 22ml	£12.99
<b>CLi551XL</b> Colours 11ml	£11.99
<b>PG540</b> Black 8ml	£12.99
<b>PG540XL</b> Black 21ml	£19.99
<b>CL541</b> Colour 8ml	£16.99
<b>CL541XL</b> Colour 15ml	£19.99
<b>PG545XL</b> Black 15ml	£15.49
<b>CL546XL</b> Colour 13ml	£16.99
<b>Compatibles:</b>	
<b>PGI5</b> Black 27ml	£4.99
<b>CLi8</b> Colours 13ml	£3.99
<b>PGI5/CLi8</b> Set of 5	£19.99
<b>PGI520</b> Black 19ml	£4.99
<b>CLi521</b> Colours 9ml	£3.99
<b>PGI520/CLi521</b> Set of 5	£19.99
<b>PGI525</b> Black 19ml	£4.99
<b>CLi526</b> Colours 9ml	£3.99
<b>PGI525/CLi526</b> Set of 5	£19.99
<b>PGI550XL</b> Black 25ml	£4.99
<b>CLi551XL</b> Colours 12ml	£3.99
<b>PGI550/CLi551XL</b> Set 5	£19.99
<b>BCI6</b> Colours 15ml	£2.99
<b>PG40</b> Black 28ml	£12.99
<b>CL41</b> Colour 24ml	£16.99
<b>PG50</b> Black 28ml	£12.99
<b>CL51</b> Colour 24ml	£14.99
<b>PG510</b> Black 11ml	£13.99
<b>CL511</b> Colour 11ml	£15.99
<b>PG512</b> Black 18ml	£13.99
<b>CL513</b> Colour 15ml	£15.99
<b>PG540XL</b> Black 21ml	£13.99
<b>CL541XL</b> Colour 15ml	£14.99
<b>PG545XL</b> Black 15ml	£11.99
<b>PG546XL</b> Black 21ml	£12.99



Many more in stock!



## EPSON

<b>No.16</b> <b>Fountain Pen Inks</b> Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each	 £28.99 £8.99 £6.99
<b>No.16XL</b> Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £53.99 £15.99 £12.99
<b>Compatibles:</b> No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	 £14.99 £3.99 £3.99
<b>No.18</b> <b>Daisy Inks</b> Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
<b>No.18XL</b> Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £54.99 £16.99 £12.99
<b>Compatibles:</b> No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
<b>No.24</b> <b>Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
<b>No.24XL</b> Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
<b>Compatibles:</b> No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

<b>No.26</b> <b>Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
<b>No.26XL</b> Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £63.99 £16.99 £15.99
<b>Compatibles:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

<b>T0481-T0486</b> <b>Seahorse Inks</b> Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
<b>Compatibles:</b> Set of 6 Colours 13ml each	 £19.99 £3.99

<b>T0541-T0549</b> <b>Frog Inks</b> Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

<b>T0591-T0599</b> <b>Lily Inks</b> Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

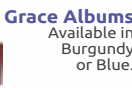
More Epson inks >>>

## Albums & Frames

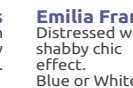
We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Travel Albums**  
Over a dozen designs in stock.



**Grace Albums**  
Available in Burgundy or Blue.



**Emilia Frames**  
Distressed wood shabby chic effect. Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



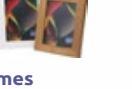
**Grafton Albums**  
Available in Burgundy or Blue.



**Baby Albums**  
Multiple different designs available.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.



**Plastic Bevel, Glass Front:**



### Memo Style Albums:



<b>Grace 6x4</b> 100 photos	£5.99
<b>Grace 6x4</b> 200 photos	£9.99
<b>Grace 6x4</b> 300 photos	£14.99
<b>Grace 7x5</b> 100 photos	£7.99
<b>Grace 7x5</b> 200 photos	£13.99
<b>Grace A4</b> 100 photos	£15.99
<b>Grafton 6x4</b> 200 photos	£9.99
<b>Grafton 7x5</b> 200 photos	£13.99
<b>Baby 6x4</b> 200 photos	£9.99
<b>Travel 6x4</b> 200 photos	£8.99
<b>Traditional Style Albums:</b>	
<b>Grace 29x32cm</b> 100 pages	£14.99
<b>Grafton 29x32cm</b> 100 pgs	£14.99
<b>Baby 29x32cm</b> 100 pages	£12.99
<b>Accessories:</b>	
<b>Photo Corners</b> Pack of 250	£2.99
<b>Photo Stickers</b> Pack of 500	£1.99



## More Ink Cartridges...



## EPSON



<b>T0711-T0714</b> <b>Cheetah Inks</b> Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
<b>Compatibles:</b> Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99

<b>T0791-T0796</b> <b>Owl Inks</b> Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
<b>Compatibles:</b> Set of 6 Colours 11.1ml each	 £19.99 £3.99

<b>T0801-T0806</b> <b>Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
<b>Compatibles:</b> Set of 6 Colours 7.4ml each	 £19.99 £3.99

<b>T0871-T0879</b> <b>Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T0961-T0969</b> <b>Husky Inks</b> Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T1571-T1579</b> <b>Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
<b>Compatibles:</b> Set of 8 Colours 25.9ml each	 £27.99 £3.99

<b>T7601-T7609</b> <b>Killer Whale</b> Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
--	---

## hp

<b>Originals:</b>	
<b>No.38</b> Colours 27ml each	£29.99
<b>No.62XL</b> Black 12ml	£24.99
<b>No.62XL</b> Colour 11.5ml	£28.99
<b>No.300</b> Black 4ml	£12.99
<b>No.300</b> Colour 4ml	£14.99
<b>No.301</b> Black 3ml	£10.99
<b>No.301</b> Colour 3ml	£13.49
<b>No.301</b> Black+Colour 3ml	£19.99
<b>No.301XL</b> Black 8ml	£22.99
<b>No.301XL</b> Colour 6ml	£22.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.350</b> Black 4.5ml	£14.99
<b>No.351</b> Colour 3.5ml	£17.99
<b>No.363</b> SET OF 6	£49.99
<b>No.364</b> Black 6ml	£8.99
<b>No.364</b> PB/C/M/Y 3ml each	£7.99
<b>No.364</b> SET OF 4	£26.99
<b>No.364XL</b> Black 14ml	£15.99
<b>No.364XL</b> PB/C/M/Y 6ml each	£15.99
<b>No.364XL</b> SET OF 4	£59.99
<b>No.920XL</b> SET OF 4	£51.99
<b>No.932XL</b> SET OF 4	£50.99
<b>No.950XL</b> SET OF 4	£79.99

<b>Compatibles:</b>	
<b>No.15</b> Black 46ml	£3.99
<b>No.21</b> Black 10ml	£6.99
<b>No.22</b> Colour 21ml	£11.99
<b>No.45</b> Black 45ml	£6.99
<b>No.56</b> Black 24ml	£6.99
<b>No.57</b> Colour 24ml	£11.99
<b>No.62XL</b> Black 12ml	£14.99
<b>No.62XL</b> Colour 12ml	£15.99
<b>No.78</b> Colour 36ml	£8.99
<b>No.110</b> Colour 12ml	£9.99
<b>No.300XL</b> Black 18ml	£12.99
<b>No.300XL</b> Colour 18ml	£13.99
<b>No.301XL</b> Black 15ml	£12.99
<b>No.301XL</b> Colour 18ml	£13.99
<b>No.337</b> Black 21ml	£9.99
<b>No.338</b> Black 21ml	£10.99
<b>No.339</b> Black 34ml	£11.99
<b>No.343</b> Colour 21ml	£11.99
<b>No.344</b> Colour 21ml	£12.99
<b>No.350XL</b> Black 30ml	£13.99
<b>No.351XL</b> Colour 20ml	£15.99
<b>No.363</b> SET OF 6	£19.99
<b>No.364</b> Black 10ml	£3.79
<b>No.364</b> Colours 5ml each	£3.29
<b>No.364</b> SET OF 4	£12.99
<b>No.364XL</b> Black 18ml	£4.99
<b>No.364XL</b> Colours 11ml each	£4.29
<b>No.364XL</b> SET OF 4	£16.99
<b>No.920XL</b> SET OF 4	£19.99
<b>No.932XL</b> SET OF 4	£29.99
<b>No.940XL</b> SET OF 4	£29.99
<b>No.950XL</b> SET OF 4	£29.99

Many more in stock!

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



<b>Photo Glossy 160gsm:</b>	
<b>6x4</b> 50 sheets	£3.99
<b>Photo Satin 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Photo Glossy 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Premium Pearl 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A4</b> 50 sheets	£16.99
<b>Premium Gloss 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A3</b> 25 sheets	£15.99
<b>A3+</b> 25 sheets	£19.99
<b>Smooth Pearl 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A4</b> 250 sheets	£99.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>17" Roll</b> 30 metres	£84.99
<b>24" Roll</b> 30 metres	£119.99
<b>Smooth Gloss 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>Premium Matt Duo 200 gsm:</b>	
<b>A4</b> 50 sheets	£14.99
<b>Heavy Duo Matt 310gsm:</b>	
<b>A4</b> 50 sheets	£18.99
<b>A3</b> 50 sheets	£51.99
<b>Gold Fibre Silk 310gsm:</b>	
<b>A4</b> 50 sheets	£43.99
<b>A3</b> 50 sheets	£109.99
<b>Gold Mono Silk 270gsm:</b>	
<b>A4</b> 25 sheets	£18.99
<b>A3</b> 25 sheets	£49.99



<b>Smooth Pearl 290gsm:</b>	
<b>6x4</b> 100 sheets	£12.99
<b>7x5</b> 100 sheets	£16.99
<b>A4</b> 50 sheets	£17.99
<b>A3</b> 50 sheets	£34.99
<b>A3+</b> 25 sheets	£25.99
<b>Panoramic</b> 25 sheets	£26.99
<b>17" Roll</b> 30 metres	£68.99
<b>24" Roll</b> 30 metres	£85.99
<b>PF Lustre 275gsm:</b>	
<b>6x4</b> 100 sheets	£12.99
<b>7x5</b> 100 sheets	£16.99
<b>A4</b> 50 sheets	£17.99
<b>A3</b> 50 sheets	£35.99
<b>A3+</b> 25 sheets	£47.99
<b>Panoramic</b> 25 sheets	£26.99
<b>17" Roll</b> 30 metres	£69.99
<b>24" Roll</b> 30 metres	£86.99
<b>PF Gloss 270gsm:</b>	
<b>A4</b> 50 sheets	£17.99
<b>A3</b> 50 sheets	£35.99
<b>A3+</b> 50 sheets	£47.99
<b>Panoramic</b> 25 sheets	£26.99
<b>Matt Ultra 240gsm:</b>	
<b>A4</b> 50 sheets	£12.99
<b>A3</b> 50 sheets	£26.99
<b>A3+</b> 50 sheets	£35.99
<b>Fine Art / Fibre Base Papers:</b>	
<b>Baryta A4</b> 20 sheets	£21.99
<b>Baryta A3</b> 20 sheets	£42.99
<b>Etching A4</b> 25 sheets	£19.99
<b>Etching A3</b> 25 sheets	£34.99
<b>Smooth Cotton A4</b> 25s	£24.99
<b>Smooth Cotton A3</b> 25s	£51.99



# Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



# Premier

Ink & Photographic

## Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

### SDHC & SDXC

#### Lexar Professional 633X (95MB/s)

16GB £8.99  
32GB £15.99  
64GB £27.99  
128GB £54.99

#### 1000X (150MB/s)

16GB £14.99  
32GB £22.99  
64GB £35.99  
128GB £63.99

#### 2000X (300MB/s)

32GB £51.99  
64GB £95.99

#### Sandisk Blue 33X (5MB/s)

4GB £3.49  
8GB £3.99  
16GB £5.99

#### Sandisk Ultra 266X (40MB/s)

8GB £4.99  
16GB £6.99  
32GB £12.99  
64GB £24.99

#### Sandisk Extreme 400X (60MB/s)

16GB £10.99  
32GB £17.99  
64GB £34.99

#### Sandisk Extreme Pro 633X (95MB/s)

16GB £17.99  
32GB £23.99  
64GB £42.99  
128GB £82.99

#### 1866X (280MB/s)

16GB £49.99  
32GB £79.99  
64GB £129.99

### Compact Flash

#### Lexar Professional 800X (120MB/s)

8GB £19.99  
16GB £27.99  
32GB £36.99  
64GB £56.99

#### 1066X (160MB/s)

16GB £33.99  
32GB £56.99  
64GB £99.99  
128GB £192.99

#### Sandisk Ultra 333X (50MB/s)

8GB £11.99  
16GB £15.99  
32GB £24.99

#### Sandisk Extreme 800X (120MB/s)

16GB £26.99  
32GB £32.99  
64GB £47.99  
128GB £94.99

#### Sandisk Extreme Pro 1066X (160MB/s)

16GB £33.99  
32GB £47.99  
64GB £82.99  
128GB £149.99

### XQD Cards

#### Lexar Professional 1333X (200MB/s)

32GB £69.99  
64GB £99.99

### MicroSDHC & SDXC

#### Lexar Professional 633X (95MB/s)

32GB £21.99  
64GB £43.99

#### Delkin Professional 375X (56MB/s)

32GB £16.99  
64GB £32.99

#### Sandisk Ultra 320X (48MB/s)

16GB £6.99  
32GB £12.99  
64GB £24.99

### Readers & Cases

Lexar USB3 Card Reader £22.99

Lexar HR1 Workflow Hub £49.99

Delkin USB2 Card Reader £9.99

Delkin USB3 Card Reader £19.99

Delkin SD Card (x8) Case £6.99

Delkin CF Card (x4) Case £6.99

## Batteries

Replacement rechargeable Li-Ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

### NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

LP-E8 for Canon £12.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £12.99

NP400 for Fuji £12.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £12.99

EN-EL21 for Nikon £12.99

Li10B/12B for Olympus £9.99

Li40B/42B for Olympus £9.99

Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLS-1 for Olympus £24.99

BLS-5 for Olympus £12.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 Panasonic £19.99

DMW-BCM13 Panasonic £27.99

DMW-BLB13 Panasonic £23.99

DMW-BLC12 Panasonic £23.99

DMW-BLD10 Panasonic £22.99

DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

BY-1 for Sony £12.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

### KOOD Slim Frame UV Filters

37mm £4.99  
40.5mm £4.99  
46mm £4.99  
49mm £4.99  
52mm £4.99  
55mm £5.99  
58mm £6.99  
62mm £7.99  
67mm £8.99  
72mm £9.99  
77mm £11.99  
82mm £14.99  
86mm £19.99

### KOOD Slim Frame Circular Polarisers

37mm £12.99  
40.5mm £12.99  
46mm £12.99  
49mm £12.99  
52mm £14.99  
55mm £15.99  
58mm £17.99  
62mm £19.99  
67mm £22.99  
72mm £26.99  
77mm £29.99  
82mm £34.99  
86mm £39.99

### KOOD ND4 & ND8 Filters

52mm £26.99  
58mm £34.99

### Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99  
40.5mm £10.99  
46mm £10.99  
49mm £10.99  
52mm £10.99  
55mm £10.99  
58mm £11.99  
62mm £12.99  
67mm £14.99  
72mm £15.99  
77mm £17.99  
82mm £19.99  
86mm £22.99

### Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99  
58mm £15.99  
62mm £17.99  
67mm £19.99  
72mm £21.99  
77mm £24.99

### Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99  
58mm £35.99  
62mm £39.99  
67mm £44.99  
72mm £49.99  
77mm £54.99  
82mm £69.99

## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

### P-Type: 84mm wide filters

Standard Holder £5.99  
Wide Angle Holder £6.99  
Filter Wallet for 8 filters £9.99  
Adapter Rings 49-82mm £4.99  
Circular Polariser £27.99  
ND2 Solid £12.99  
ND2 Soft Graduated £13.99  
ND2 Hard Graduated £13.99  
ND4 Solid £12.99  
ND4 Soft Graduated £13.99  
ND4 Hard Graduated £13.99  
ND8 Solid £14.99  
ND8 Soft Graduated £15.99  
ND8 Hard Graduated £15.99  
Light Blue Graduated £12.99  
Dark Blue Graduated £12.99  
Light Tobacco Graduated £12.99  
Dark Tobacco Graduated £12.99  
Light Sunset Graduated £14.99  
Dark Sunset Graduated £14.99  
Starbursts x4, x6, x8 £17.99  
Red/Green/Yellow each £14.99  
Six-piece ND Filter Kit £59.99  
A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

### Z-Type: 100mm wide filters

Pro Holder £24.99  
Adapter Rings 52-95mm £8.99  
ND2 Solid £16.99  
ND2 Soft Graduated £17.99  
ND2 Hard Graduated £17.99  
ND4 Solid £16.99  
ND4 Soft Graduated £17.99  
ND4 Hard Graduated £17.99  
ND8 Solid £18.99  
ND8 Soft Graduated £19.99  
ND8 Hard Graduated £19.99  
Light Blue Graduated £17.99  
Dark Blue Graduated £17.99  
Light Tobacco Graduated £17.99  
Dark Tobacco Graduated £17.99  
Light Sunset Graduated £18.99  
Dark Sunset Graduated £18.99

### A-Type: 67mm wide filters

Standard Holder £4.99  
Adapter Rings 37-62mm £8.99  
ND2 Solid £10.99  
ND2 Graduated £11.99  
ND4 Solid £10.99  
ND4 Graduated £11.99  
ND8 Solid £11.99  
ND8 Graduated £12.99

## Lens Accessories

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99  
ES-71II Canon 50/1.4 £9.99  
ET-60 Canon 75-300/4-5.6 £9.99  
ET-65B Canon 70-300/4-5.6 £9.99  
ET-67 Canon 100/2.8 Macro £9.99  
ET-67B Canon 60/2.8 £9.99  
EW-60C Canon 60/2.8 £7.99  
EW-63C Canon 18-55 IS STM £9.99  
EW-73B Canon 18-55 IS £9.99  
EW-78BII Canon 28-135 IS £9.99  
EW-78D Canon 18-200 IS £9.99  
EW-78E Canon 15-85 IS £12.99  
EW-83E Canon 17-40/4.0 £12.99  
HB-32 Nikon 18-105 VR £7.99  
HB-45 Nikon 18-55 VR £7.99

### Stepping Rings

25mm to 105mm £4.99-5.99  
160 different sizes

### Reversing Rings

52mm to 77mm £9.99-19.99  
Canon, Nikon, Sony, Olympus and Pentax

### Coupling Rings

49mm-77mm £9.99-£11.99

### Screw-Fit Lens Hoods

37mm Rubber Hood £3.99  
40.5mm Rubber Hood £3.99  
43mm Metal Hood £5.99  
46mm Rubber Hood £3.99  
46mm Metal Hood £5.99  
49mm Rubber Hood £3.99  
49mm Shaped Petal Hood £6.99  
52mm Rubber Hood £3.99  
52mm Shaped Petal Hood £6.99  
55mm Rubber Hood £3.99  
55mm Shaped Petal Hood £6.99  
58mm Rubber Hood £3.99  
58mm Shaped Petal Hood £6.99  
62mm Rubber Hood £4.99  
62mm Shaped Petal Hood £7.99  
67mm Rubber Hood £4.99  
67mm Shaped Petal Hood £7.99  
72mm Rubber Hood £5.99  
72mm Shaped Petal Hood £9.99  
77mm Rubber Hood £5.99  
77mm Shaped Petal Hood £9.99

### Lens Caps

Lens Caps Centre-Pinch £2.99  
Body & Rear Lens Caps £3.99

## Straps & Accessories



The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.

From £15.99

### BLACKRAPID™

Sling Straps from £29.99



OP TECH USA®

Neoprene Straps from £11.99

## Tripods & Monopods



Manfrotto Carbon Fibre Monopod Only £59



Vyv £149  
Rick £199  
Brian £349



Manfrotto XPRO 3 Way Head £99



hähnel

NEW Manfrotto 190 & 055 tripods from just £149

Triad 30 Tripod with BH30 Ball Head Only £39

## Camera Bags

### Billingham

A big range of Billingham bags starting at £109



### MindShift

Mind Shift bags from £27



thinkTANK™ photo

Entire range of ThinkTank bags in stock, from just £25.99

## Action Cameras



HERO4

A massive range of GoPro Cameras, Batteries, Memory Cards and Accessories in stock at competitive prices!

### Genuine GoPro

HERO £4CALL US  
Hero+ £4CALL US  
Hero3+ Black £4CALL US  
Hero4 Silver £4CALL US  
Hero4 Black £4CALL US  
Hero4 Session £4CALL US  
Battery Hero3+ £14  
Battery Hero4 £14  
Dual Charger Hero3+ £25  
Dual Charger Hero4 £39  
Battery BacPac £39  
LCD Touch BacPac £59  
Blackout Housing £39  
Tripod Mounts £7  
Chest Harness £29  
Head Strap £14  
Helmet Strap £12  
Handlebar Mount £14  
The Handler £21



# PART-EXCHANGE WELCOME

## WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE

### FAIR PRICES OFFERED ~ QUOTED QUICKLY ~ COLLECTION CAN BE ARRANGED

For speediest response please email your equipment details to... [info@mifsuds.com](mailto:info@mifsuds.com)

#### NEW FROM CANON

##### Canon EOS 5D MKIV

Full Frame

Body only price

**£3598**

BG-E20 Grip **£329**



##### Canon EOS 1DX MKII

Full Frame

Body only price

**£5198**



##### Canon EOS 80D

APS-C

Body only price

**£948**

Plus 18-55mm **£1077**  
Plus 18-135mm **£1298**



##### Canon EOS 5Ds R

Full Frame

Body only

**£2898**



##### Canon EOS 5D MKIII

Full Frame

Body only

**£2298**

BG-E11 Grip **£249**



##### Canon EOS 7D MKII

APS-C

Body only

**£1178**

BG-E16 Grip **£198**



##### Canon EOS 750D

APS-C

Body only **£528**

BG-E18 Grip **£115**

Plus 18-55 STM **£598**  
Plus 18-135 STM **£798**



##### Canon EOS 5Ds

Full Frame

Body only

**£2698**



##### Canon EOS 6D

Full Frame

Body only

**£1248**

Plus 24-105 f3.5/5.6 IS **£1578**

BG-E13 Grip **£169**



##### Canon EOS 760D

APS-C

Body only

**£578**

BG-E18 Grip **£115**



##### Canon EOS M5

APS-C

Body only

**£1049**

Plus 15-45 **£1149**  
Plus 18-150 **£1399**



##### CANON EF-S

NON FULL FRAME LENSES

10-18 F4.5/5.6 IS STM ..... **£198**  
18-55 F3.5/5.6 IS STM no box **£169**  
18-135 F3.5/5.6 IS U Nano ..... **£448**  
18-135 F3.5/5.6 IS STM no box **£379**  
24 F2.8 STM ..... **£139**

##### CANON EF

FULL FRAME LENSES

11-24 F4 L USM ..... **£2798**  
16-35 F2.8 L USM MKIII ..... **£2349**  
16-35 F4 L IS USM ..... **£768**  
17-40 F4 L USM ..... **£649**  
20 F2.8 USM ..... **£399**  
24 F1.4 L II USM ..... **£1299**  
24 F2.8 IS USM ..... **£449**  
24-70 F2.8 L II USM ..... **£1699**  
24-70 F4 L IS USM ..... **£699**  
24-105 F3.5/5.6 IS STM ..... **£369**  
24-105 F4 L IS USM MKII ..... **£1129**  
28 F2.8 IS USM ..... **£399**  
35 F1.4 USM LII ..... **£1798**  
35 F2 IS USM ..... **£449**  
40 F2.8 STM ..... **£179**  
50 F1.2 L USM ..... **£1199**  
50 F1.4 USM ..... **£329**  
50 F1.8 STM ..... **£109**  
70-200 F2.8 IS LII USM ..... **£1849**  
70-200 F2.8 non IS L USM ..... **£1199**

70-200 F4 L IS USM ..... **£1099**

70-200 F4 L USM ..... **£579**

70-300 F4/5.6 L IS USM ..... **£1099**

85 F1.2 USM L II ..... **£1699**

85 F1.8 USM ..... **£329**

100 F2.8 IS L USM macro ..... **£698**

100 F2.8 Macro USM ..... **£398**

100-400 F4.5/5.6 IS LII U ..... **£1798**

200-400 F4 IS L USM ..... **£9444**

200 F2.8 II L USM ..... **£649**

300 F2.8 IS L USM II ..... **£5298**

300 F4 L IS USM ..... **£1199**

400 F2.8 IS L USM II ..... **£8388**

400 F4 DO II IS USM ..... **£6997**

400 F5.6 L USM ..... **£1099**

500 F4 IS L U II ..... **£7589**

500mm F4 IS L U II

600 F4 IS L USM II ..... **£8894**

1.4x III converter ..... **£338**

2x III converter ..... **£338**

12mm EF MKII ext tube ..... **£69.99**

25mm EF MKII ext tube ..... **£129**

MR-14EX MKII Ringflash ..... **£478**

430EX III RT Speedlight ..... **£228**

600EX-RT II Speedlight ..... **£539**

600EX-RT Speedlight ..... **£428**

W-E1 WiFi adapter ..... **£39.99**

35 F1.4 AFS G ..... **£1497**

35 F1.8 AFS G ..... **£438**

35 F2 AF-D ..... **£254**

50 F1.4 AFS G ..... **£377**

50 F1.8 AFS G ..... **£188**

58 F1.4 AFS G ..... **£1347**

60 F2.8 AFS ..... **£477**

70-200 F2.8 AFS VR II ..... **£1798**

70-200 F4 AFS G ED VR ..... **£1037**

70-300 F4.5/5.6 AFS VR ..... **£497**

80-400 F4.5/5.6 AFS G VR ..... **£1899**

85 F1.4 AFS G ..... **£1347**

85 F1.8 AFS G ..... **£428**

105 F1.4 AFS E ED ..... **£2419**

105 F2.8 AFS VR macro ..... **£748**

200 F2 AFS ED VR II ..... **£4199**

200-500 F5.6 AFS E ED VR ..... **£1178**

300 F2.8 AFS ED VR II ..... **£4499**

300 F4 AFS E PF ED VR ..... **£1497**

400 F2.8 G E FL ED VR ..... **£10398**

500 F4 E AFS FL ED VR ..... **£8147**

600 F4 E AFS FL ED VR ..... **£9699**

TC14EIII converter ..... **£428**

TC17EIII converter ..... **£347**

TC20EIII converter ..... **£377**

SB500 flash ..... **£194**

SB700 flash ..... **£238**

SB5000 flash ..... **£489**

R1C1 commander ..... **£599**

#### NEW FROM NIKON

##### Nikon D5

Full Frame

Body only price

**£5198**



##### Nikon D3400

APS-C

Body only price

**£399**



Plus 18-55mm AF-P VR **£489**

##### Nikon D810

Full Frame

Body only

**£2398**

MBD-12 Grip (D810/800/E) **£329**



##### Nikon D500

APS-C

Body only

**£1798**

MBD-17 Grip **£399**



##### Nikon D5500

APS-C

Body only **£578**

Plus 18-55 VR II **£679**

Plus 18-140 VR **£848**



##### Nikon 70-300mm

f4.5/6.3 G

ED AF-P

DX non VR

**£299**



##### Nikon D750

Full Frame

Body only **£1698**

Plus 24-120 f4 VR **£2297**

MBD-16 Grip **£249**



##### Nikon D7200

APS-C

Body only **£848**

Plus 18-105 VR **£1087**

MBD-15 Grip **£229**



##### Nikon 24-70mm

f2.8 AFS

G ED VR

**£1998**



##### Nikon 70-300mm

f4.5/6.3 G

ED AF-P

DX VR

**£349**



#### SIGMA

10-20 F3.5 EX DC HSM ..... **£329**  
18-35 F1.8 DC HSM Art ..... **£549**  
20 F1.4 DG HSM Art ..... **£629**  
24 F1.4 DG HSM Art ..... **£599**  
24-35 F2 DG HSM Art ..... **£699**  
35 F1.4 DG HSM Art ..... **£598**  
50 F1.4 EX DG HSM Art ..... **£569**

50-100 F1.8 DC HSM Art ..... **£829**

105 F2.8 EX DG OS HSM ..... **£329**

150-600 F5/6.3

OS Contemporary ..... **£739**

150-600 F5/6.3 OS Sport **£1199**

More Sigma on website

#### NEW FROM SIGMA

12-24mm F4 DG

HSM Art..... **£1649**

85mm F1.4 DG

HSM Art..... **£1199**

500mm F4

DG OS HSM

Sport..... **£5999**

#### FUJIFILM X

X-T2 blk + 18-55mm ..... **£1648**

X-T2 body Black..... **£1398**

X-Pro 2 body..... **£1348**

X-T10 + 18-55mm..... **£715**

X-T10 body Blk/silv..... **£449**

X-E2S + 18-55mm..... **£729**

X-E2S body..... **£548**

10-24mm F4 XF ..... **£799**

16mm F1.4 XF ..... **£828**

16-55mm F2.8..... **£949**

18mm F2 XF..... **£428**

18-55mm F2.8/4 OIS ..... **£449**

18-135mm F3.5/5.6 XF..... **£649**

23mm F1.4 XF ..... **£719**

23mm F2 XF R WR ..... **£418**

27mm F2.8 XF ..... **£328**

35mm F1.4 XF ..... **£449**

35mm F2 R WR..... **£349**





Although we are the best stocked dealer in the West Country, we cannot always have every item listed in stock at all times, so we are happy to reserve new & used items for customers planning to visit. Prices correct 30/09/2016 but subject to change without notice. See website for up to date prices. E&OE.

Website altered daily inc. manufacturers cashback & promotions  
**www.mifsuds.com**  
Subscribe to our newsletter - email your address to [info@mifsuds.com](mailto:info@mifsuds.com).

**QUALITY USED EQUIPMENT. See website for full list. Call us to check condition. 6 Month warranty on most secondhand.**

## Used Canon

EOS 5D MKIII  
body £1799

- EXC++ condition
- With box

A workhorse full-frame camera that is ideally suited to both professional and advanced amateur use.



## Used Nikon

D4s body  
£3699

- EXC++ condition
- With box

With a huge saving over buying the D5 new, the D4s is a fabulous camera that outperforms others.



## Used Sony

A7RII body  
£2499

- EXC++ condition
- With box

Full frame shooting in a small and light body, with more lenses available it is now a 'system'.



### Used Canon

EOS 1DX  
body  
box

£2999/3399



### Used Canon

1D MKIV  
body  
box

£1499/1999



### Used Canon

EOS 5DsR  
body  
box

£2349



### Used Canon

5D MKII body

### Used Canon

16-35 f2.8  
USM  
LII

£899



### Used Canon

70-200mm f2.8 LI  
IS USM

£899



### Used Canon

100-400mm f4.5/5.6 L  
IS USM

£899



### Used Canon

300mm f4 L IS USM  
box

£849



### Used Canon

400mm f4 DO

£2199



### Used Canon

500mm f4 LI IS USM

£4499



#### BRONICA ETRS 645 USED

ETRSi + 75 F2.8 PE + RFH £399  
40 F4 MC £149  
50 F2.8 E £149  
105 F3.5 £99  
135 F4 PE M- box £249  
150 F3.5 E £99  
150 F3.5 PE M- Box £149  
200 F4.5 PE £199  
E14 ext tube £49  
120 RFH £69  
Polaroid Back £39  
Plain prism £59  
Rotary prism £99  
Angle viewfinder E £129  
Winder early £79  
Speed Grip E £39  
Tripod adapter E £39  
Winder early £49  
Metz SCA 386 £49

#### BRONICA SQ 6x6 USED

SQA + 80 + back + prism £249  
SQB complete £399  
40 F4.5 £299  
50 F3.5 PS £299  
50 F3.5 S £149  
110 F4.5 PS macro £399  
135 F4 PS M £229  
150 F3.5 S £79  
150 F4 PS £149/199  
180 F4.5 PS £399  
200 F4.5 PS M- box £199  
2x PS converter M- £179  
135N Polaroid back £119  
SQA Polaroid back £59  
SQAi 120 RFH £79  
SQA 120 RFH £49  
SQAi prism late £299  
45° Prism box £129  
Plain Prism S Boxed £69  
AE Prism Early £79  
ME Prism Finder £69  
Metz SCA 386 £49  
Pro shade S £59  
Lens Hood 65-80 £20  
SQA Motorwinder £149  
Speed grip S £69

#### CANON DIGITAL AF USED

1DX body box £2999/3399  
5DsR body box £2349  
1D MKIV body £1499/1999  
1Ds MKIII body box £999  
1Ds MKII body £799  
1D MKIII body £499  
7D body MKII box £499  
7D body £499  
6D body £949  
5D MKIII b/o box £1799  
5D MKII body £599/899  
5D MKI body box £399/499  
70D body £549  
60D body £399  
50D body £299  
BG-E2 £39  
BG-E2N £49  
BG-E4 box £69  
BG-E6 £89  
BG-E7 £89  
BG-E8 £69  
BG-E9 box £79  
BG-E11 £199  
BG-E13 £139  
BG-E16 £159  
ECG-1 grip for M10 £35

#### CANON AF USED

EOS 1V HS body box £699  
EOS 650 body £39  
EOS 600 body £39  
EOS 50E/300V body each £29  
EOS 500N/1000 b/o each £29  
10-18 F4.5/5.6 IS STM £169  
10-22 F3.5/4.5 U £299  
15-85 F3.5/5.6 IS USM £399  
16-35 F2.8 USM LII £899  
17-40 F4 L £499  
17-55 F2.8 EFS IS USM £449  
17-85 F4/5.6 £199  
18-55 F3.5/5.6 IS EFS £89  
18-55 F3.5/5.6 IS STM £99  
18-55 F3.5/5.6 EFS £59  
18-135 F3.5/5.6 IS £239  
20-35 F3.5/4.5 U £179  
24 F3.5 TSE MKII box £1199  
24 F3.5 TSE MKI box £799  
24-70 F2.8 L USM box £799  
24-85 F3.5/4.5 USM £149  
24-105 F4 L £549  
28 F1.8 USM box £259  
28 F2.8 £129  
28-90 F3.5/5.6 £79  
28-135 F3.5/5.6 IS USM £229  
50 F1.2 L USM box £1999  
50 F1.4 USM £219  
50 F1.8 MKII £59  
60 F2.8 USM EFS mac £279  
65 F2.8 MPE £649  
70-200 F2.8 IS USM L £899  
70-300 F2.8 USM L £799  
70-200 F4 U L £399  
70-300 F4/5.6 L IS USM £799  
70-300 F4.5/6 DO IS U £399

#### 70-300 F4.5/5.6 IS USM £299

75-300 F4/5.6 MKII £99  
85 F1.8 M £219  
100 F2.8 USM box £319  
100-400 F4.5/5.6 L IS U £899  
135 F2 M- box £549  
300 F2.8 L IS U £2999  
300 F4 L IS USM box £849  
400 F4 DO £2199  
400 F5.6 L box £799  
500 F4 L IS USM £4499  
1.4x extender MKII £239  
2x extender MKII £219  
2x extender MKIII £299  
2x extender MKII £169  
Teleplus 2x DG conv £89  
Kenko ext tube set DG £89  
PB-E2 drive fits EOS1/3 £149

#### SIGMA CAF USED

10-20 F4/5.6 HSM box £219  
12-24 F4.5/5.6 EX DG £399  
17-70 F2.8/4 DC £129  
18-125 F3.8/5.6 OS DC £149  
18-200 F3.5/6.3 HSM OS £199  
24-70 F2.8 HSM £469  
50 F1.4 EX DC £249  
50 F2.8 EX macro £149  
120-300 F2.8 EX DG £749  
120-400 F4/5.6 DG £399  
150-500 F5/6.3 HSM £499  
180 F3.5 EX DG HSM mac £399  
1.4x EX conv £99  
2x EX conv £99  
Kenko Pro 300 1.4x conv £99  
Kenko ext tubes £79

#### OTHER CAF USED

TAM 18-200 F3.5/6.3 £119  
TAM 28-75 F2.8 XR Di £199  
TAM 28-300 F3.5/6.3 Di £199  
VC PZD £399  
TAM 28-300 box £149  
TAM 70-300 F4/5.6 Di VC £219  
TAM 70-300 F4/5.6 £99  
TAM 90 F2.8 VC £279  
TAM 90 F2.8 £179

#### CANON FLASH USED

CP-E3 back pack £49  
ST-E2 transmitter £79  
430EXII £169  
430EZ non digital £39  
580EX box £179  
600EX RT box £279

#### CANON FD USED

A-1 body £99  
28 F2.8 £49  
28-85 F4 box £199  
35-70 F3.5/4.5 £49  
50 F1.4 £99  
70-200 F4 £79  
100-300 F5.6 £79  
135 F2 £399  
2x extender B £49  
299T or 300T flash each £25

#### CONTAX 645 AF USED

45 F2.8 £699  
CONTAX 35mm AF USED

#### CONTAX MF USED

28-70 F3.5/4.5 MM £199

#### FUJI DIGITAL USED

S5 Pro body box £199  
X-Pro2 body box £999  
X-T1 body graphite box £699  
X-T1 body black £599  
X-Pro1 body £299  
X-E2s body silver £299  
X-M1 body blk box £149  
18-55 F2.8/4 XF £349  
27 F2.8 XF box £199  
50-230 F4.5/6.7 XC £169  
56 F1.2 XF £599  
60 F2.4 XF £369  
90 F2 XR £679  
1.4x converter £269  
Samyang 8 F2.8 fisheye £179  
Samyang 21 F1.4 £199  
X-T1 vertical grip £129

#### FUJI MED FORMAT USED

GSW690 III £599

#### HASSELBLAD XPAN USED

X-Pan II + 45 £1699

#### HASSELBLAD 6x6 USED

PM5 prism 45° £149  
PME prism box £149  
45° Prism late £149  
45° Prism early £69  
NC1 prism £69  
WLF late £110  
WLF chrome late £99  
WLF early £49  
Sports viewfinder £69  
Chimney £89  
12 chrome latest £299  
A12 late blk/chr £129  
65 F2.8 MPE £649  
Winder Cw £229  
50 F4 CF FLE £849  
50 F4 CF £599  
60 F2.8 CF £479  
100 F3.5 CF £549

#### 140-280 F5.6 CF £799

150 F4 chrome £199  
250 F5.6 CF £399  
Ext tube 21, 55 each £39  
Vivitar 2x conv £49  
Pro shade 6093 £99  
Lens hoods various £20/50  
LEICA M COMPACT USED

#### LEICA SLR USED

R7 body black £379

#### LEICA BINOCULARS USED

Trinovid 10x42 £799  
Ultravid 8x32 HD £999

#### LIGHTMETERS USED

Minolta Flashmeter V £199  
Minolta Spotmeter M £199  
Sekonic L478DR £299

#### MAMIYA 645 MF USED

Plain prism (645 Super) £39  
Polaroid Back HP401 £29  
Polaroid back £29  
120 Insert £20  
HA401 120 RFH Box £49  
120 Back £39  
Winder £79  
50 F4 shift £299  
55-110 F4.5 box £299  
120 F4 macro £269  
150 F2.8 A £199  
150 F3.5 N £79  
210 F4 N M £79  
Ext Tube 1, 2, 35 each £29  
Teleplus 2x converter £49  
Vivitar 2x converter £39

#### MAMIYA TLR 6x6 USED

C330 F Body + WLF £149  
55 F4.5 £199  
65 F3.5 box late £199  
65 F3.5 serviced £149  
80 F2.8 late serviced £139  
180 F4.5 £149  
250 F4.5 late serviced £249  
250 F4.5 early serviced £179  
Prism £99  
Paramender £49  
Porrofinder £59  
MAMIYA 7 RF 6x7 USED

#### 50 F4.5 L + VF £699

80 F4.5 L M- box £699  
150 F4.5 M £399

#### MAMIYA RB 6x7 USED

Pro SD comp £649  
Pro S body £149  
Pro S body scruffy £99  
WLF £79  
120 645V back £99  
90 F3.5 KL £299  
127 F3.5 KL £299

#### MAMIYA RZ 6x7 USED

RZ Pro II + 90 + WLF + 120 RFH £499  
RZ Pro body £149  
120 RFH Pro II £99  
120 RFH Pro I £49  
WLF £79  
Winder II £69

#### 50 F4.5 W £199

65 F4 box M £399  
90 F3.5 W M- box £299  
127 F3.5 box £299  
180 F4.5 W box £199  
Pro shade £49  
MINOLTA/SONY DIGITAL USED

#### Sony A7RII body box £2499

Sony A77 II body £749  
Sony A77 body £399  
Sony A350 body £149  
Sony VGB30AM £79  
Sony VG-C1EM £149  
Sony VG-C70AM £139  
Sony HV56AM £169  
Sony F42AM £129

#### SONY NEX USED

A6000 body £329  
NEX 5 body £129  
FE 16-50 F3.5/5.6 EZ £149  
FE 55-210 F4.5/6.3 £159  
Samyang 100 F2.8 macro £229  
MINOLTA/SONY AF USED

#### Dynax 9 body box £299

800Si body £69  
7xi body £49  
7000i body £39  
300Si body £19  
20 F2.8 £199  
20-35 F3.5/4.5 M- box £249  
24 F2.8 AF £199  
24-50 F4 £99  
28 F2 £299  
28 F2.8 £99  
60 F2.8 AF £349  
28-85 F3.5/4.5 £39  
35-70 F4 £99  
35-70 F3.5/4.5 £25  
35-80 F4/5.6 £25  
35-105 F3.5/4.5 £99

#### 50 F1.4 AF £169

50 F1.7 AF £89  
50 F2.8 macro £149  
75-300 F4.5/5.6 £99  
85 F1.4 £549  
100-300 F4.5/5.6 APO £149  
VC700 grip £39  
RC1000S/L cord £15  
AW90 £49  
MD90 + BP90-M £79  
Angle finder VN £79

#### SONY LENSES USED

16-50 F2.8 DT SSM £279  
16-80 F3.5/4.5 ZA DT £449  
55-200 F3.5/5.6 SAM £59  
18-200 F3.5/6.3 DT £199  
55-200 F4/5.6 DT SSM £69  
70-300 F4.5/5.6 G SSMII box £549  
75-300 F4/5.6 £129

#### SIGMA MIN/SONY AF USED

18-35 F1.8 Art £449  
28-135 F3.8/5.6 £79  
28-300 F3.5/6.3 macro £149  
50 F1.4 £149  
50 F2.8 EX DG macro £169  
55-200 F4/5.6 £69

#### 70-300 F4/5.6 DG OS £169

70-300 F4/5.6 APO DG £99  
150-500 F5/6.3 DG £499  
70-500 F5/6.3 £299  
1.4x EX conv £99  
TAM 10-24 F3.5/4.5 Dill £239  
TAM 18-200 F3.5/6.3 £99  
TAM 70-300 F4.5/5.6 £99

#### Di box £79

TAM 90 F2.8 £179/249  
Teleplus 1.4x conv £69  
Teleplus 2x conv £79  
Kenko 1.4x Pro 300DG £149  
Min 5200i £29  
Min 5400HS £39  
Min 5600HSD M £99

#### NIKON DIGITAL AF USED

D4s body box £3699  
D4 body box £2499  
D3s body box £1799  
D3 body box £1199  
D800E body box £1299  
D800 body box £1299  
D700 body box £699  
D500 body box £1549  
D300 body box £299  
D200 body box £149  
D7000 body £299/349  
D5000 body £169  
D80 body box £149  
D50 body £79  
MBD-15 grip £149  
MBD-14 grip £179  
MBD-12 grip £229  
MBD-10 grip £89  
MBD-200 box £69  
MBD-100 box £39  
Coolpix P900 compact £429

#### NIKON AF USED

F5 body £399  
F4 body £349  
F4E body £299  
F801 body £299/59  
F601 body £29  
F55 body £25  
10.5 F2.8 AFS DX £419  
10-24 F3.5/4.5 AFS DX £549  
12-24 F4 DX £399  
14-24 F2.8 AFS M- box £1099  
14-24 F2.8 AFS £999  
16-35 F4 VR £799  
16-85 F3.5/5.6 AFS VR £399  
17-55 F2.8 AFS £499  
18-35 F3.5/4.5 AFS £479  
18-35 F3.5/5.6 AFS £79  
18-70 F3.5/4.5 AFS £119  
18-105 F3.5/5.6 AFS VR £169  
18-135 F3.5/5.6 DX £149  
18-200 F3.5/5.6 AFS VR £199  
20 F2.8 AF £279  
24 F2.8 AFD £299  
24 F2.8 AFS box £849  
24-85 F3.5/4.5 AFS VR £329  
24-120 F4 AFS VR £699  
28 F1.8 AFS G £479  
28 F2.8 AFD £129  
28-100 F3.5/5.6 AFS G £69  
28-300 F3.5/5.6 AFS VR £649  
35 F1.8 DX £139  
35 F2 AFD £199  
35-70 F3.3/4.5 AF £59  
50 F1.8 AFD £99  
50 F1.8 AF £79  
55-200 F4/5.6 AFS VR £99  
55-200 F4/5.6 AFS £79  
55-300 F4.5/5.6 AFS VR £199  
60 F2.8 AFS £349  
60 F2.8 AFD £299  
60 F2.8 AF £199  
70-200 F2.8 AFS VR £1299  
70-200 F2.8 AFS VRI £799  
70-300 F4/5.6 VR £369

#### 70-300 F4/5.6 AFD £129

70-300 F4 G £79  
80-200 F2.8 AFD £299  
85 F1.4 AFD £499  
85 F1.8 AFS £349  
85 F1.8 AFD £249  
85 F3.5 DX M- box £269  
105 F2 AFD £699  
105 F2.8 AFS VR £579  
105 F2.8 AFD £399  
180 F2.8 AFD M- box £499  
200-400 F4 AFS VR £3499  
300 F2.8 AFS VRI M- £3199  
300 F2.8 AFS VRI £2699  
300 F2.8 AFS £1699  
300 F4 AFS M- box £699  
300 F4 AFS box £599  
400 F2.8 AFS VR £5899  
600 F4 AFS VR £5999  
TC17EIII £249  
TC20EIII M- box £249  
TC20EIII £199  
TC20E £149

#### SIGMA NAF USED

10-20 F4/5.6 EX DC £249  
12-24 F4.5/5.6 EX DG £379  
18-50 F2.8 EX DC Mac £199  
18-200 F3.5/6.3 DC OS £199  
24-70 F2.8 EX DG £299  
28-300 F3.5/6.3 early £129  
30 F1.4 EX DC £199  
50 F1.4 Art M- box £499  
50 F1.4 DG Mint £199/239  
50-500 F4/6.3 EX DG £499  
50-500 F4/6.3 DG £399  
70-300 F4/5.6 APO DG £99  
80-400 F4.5/5.6 DG OS £399  
105 F2.8 EX DG £269  
105 F2.8 EX £199  
120-300 F2.8 DG OS £1399  
120-400 F4/5.6 DG £399  
150-500 F5/6.3 DG OS £499  
500 F4 EX DG £1999  
1.4x EX DG M £149  
1.4x EX £99  
2x EX DG box £149  
2x EX £99

#### TAMRON NAF USED

10-24 F3.5/4.5 Dill £239  
11-18 F4.5/5.6 £219  
16-300 F3.5/6.3 VC PZD £319  
18-250 F3.5/6.3 £149  
70-300 F4/5.6 £79

#### OTHER NAF USED

TOK 10-17 F3.5/4.5 ATX £249  
TOK 11-18 F2.8 ATX Pro £329  
TOK 12-24 F4 ATX pro £299  
TOK 12-28 F4 ATX DX £399  
TOK 80-200 F2.8 ATX Pro £299  
FLASH / ACCESSORIES USED

#### Sigma EM-140DG £199

SB-24 £49  
SB-25 £49  
SB-28 £69  
SB-80DX £79  
SB-500 box £149  
SB-700 box £199  
SB-800 £149  
SB-900 £269  
SB-R1C1 kit £499  
SD-8 batt pack £49  
SU-800 £239  
DR-5 angle finder box £149  
GP-1A box £149  
MB-10 (fits F90) £29  
MB-23 (fits F4) £69  
MC-36 remote £79  
MC-30 remote £39  
MF-20 (date back F4) £79

#### NIKON MF USED

F3 body £199  
FM2n body chr box £349  
FM2n body chr £249  
15 F3.5 AIS £799  
24 F2.8 AIS £249  
2



# Capture the shot and cover your kit

Cover your equipment from as little as £2.58 per month\*

## Insure your camera and accessories today!

Amateur  
**Photographer**  
Insurance Services

### COVER INCLUDES

● **Accidental damage**

Up to £25,000 worth of cover for your camera, equipment and accessories

● **Theft**

Cover for theft of your camera, equipment and accessories including the option to add in-vehicle cover

● **Hire in the event of a claim**

Hire cover included as standard whilst we replace or repair your camera (subject to an approved claim)

● **Low excess**

Standard excess only £50

● **New for old replacement**

New for old on your specific camera available, including vintage or rare items

● **Public liability**

Option to add protection for you against damage to another person or their property

● **Personal Accident**

Optional cover available to protect yourself when using your camera or equipment

● **Mechanical Breakdown**

Option to add Mechanical Breakdown cover on items purchased from new less than 5 years ago.

Call now **0345 450 7203**\*  
[www.amateurphotographer.co.uk/apprintad](http://www.amateurphotographer.co.uk/apprintad)

\*Mon to Fri 9am to 6pm

\*Price is based on £1000 of equipment, UK + 20 days worldwide cover. No additional covers included. Price correct as of August 2016. Policy Terms, Conditions & Exclusions apply. Full details can be found in our policy document which is available on our website. Amateur Photographer Insurance Services is a trading style of Thistle Insurance Services Limited. Authorised and regulated by the Financial Conduct Authority. A JLT Group company. Registered office: The St Botolph Building, 138 Houndsditch, London EC3A 7AW. Registered in England No 00338645. VAT No. 244 2321 96. Time Inc. (UK) Limited is an Appointed Representative of Thistle Insurance Services Limited.



# We Buy Cameras AND MORE!

Do you have any cameras, lenses or accessories that you're just not using?

**WE BUY MORE • PAY MORE • AND SMILE MORE**

WHAT OUR CUSTOMERS SAY:

100'S MORE ONLINE

“Absolutely amazing service, phoned up to check the camera was in stock, ordered it and it arrived the next day! It came with all the original parts in the box and not a slight mark of use for it being second hand. Excellent, would 100% recommend.”

Spencer H | 28.07.16

“I've used CameraWorld several times now and their service levels are very high. Second Hand items are as described (or better), at fair prices and with quick delivery. No hesitation in using them again!”

John L | 11.02.16

“Bought a second hand D5100, great item and very quick delivery. Recommend CameraWorld to all and I will be back to order more. In fact, I'm going to visit the shop ASAP.”

Dave J

## IT'S SO EASY

Simply call or email Dale, our Used Equipment Manager, for expert valuation and advice

DIRECT LINE: 0207 467 9912 EMAIL: dale@cameraworld.co.uk

Or contact any of our used equipment experts on 020 7636 5005 or 01245 255510

### GET IN TOUCH

Give us a call and have a chat or fill out our simple form at [www.cameraworld.co.uk/used](http://www.cameraworld.co.uk/used)

### GET COLLECTED

Pop it in the post or we can collect it when convenient (dependant on value).

### GET PAID

Take advantage of one of our super Trade-Up Offers, or just take the money and ENJOY!

## NOW BUYING FILM CAMERAS

Due to increasing demand they could be worth more than you think!



**cameraWORLD**

*The Part-Exchange Specialists*



[www.cameraworld.co.uk](http://www.cameraworld.co.uk)

020 7636 5005 **LONDON**

sales@cameraworld.co.uk | 14 Wells Street (off Oxford Street), London W1T 3PB

01245 255510 **CHELMSFORD**

chelmer@cameraworld.co.uk | High Chelmer Shopping Centre, Chelmsford, Essex CM1 1XB





ASK THE EXPERTS AT  
**londoncameraexchange**  
THE UK'S FAVOURITE PHOTO SPECIALIST

## PART EXCHANGE WELCOME

Upgrading - we want your old camera & lenses! They may be worth more than you think! Quality equipment bought outright!



## SIGMA

Guaranteed UK stock with 3-year warranty on all products.  
Big selection available now in all LCE stores. Come in and ask our knowledgeable staff for a 'try before you buy' demonstration.

**SIGMA**  
3 YEAR UK WARRANTY  
For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)

## photokina exciting new launches



**SIGMA 500mm F4 DG OS HSM** | Sports lens  
Canon or Nikon Mount £5999.99

**SIGMA 85mm F1.4 DG HSM** | Art lens  
Canon or Nikon Mount £1199.99

**SIGMA 12-24mm F4 DG HSM** | Art lens  
Canon or Nikon Mount £1649.99

### SIGMA 17-50MM F2.8 EX DC OS HSM

Large aperture standard zoom lens designed exclusively for digital SLR cameras. SRP £689.99

CANON/NIKON/SONY FIT

**£279.99**

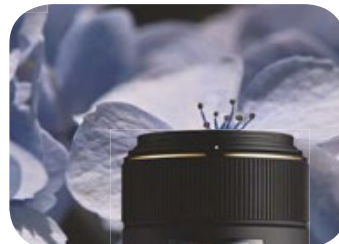


### SIGMA 105MM F2.8 EX DG MACRO OS HSM

High performance, large aperture medium telephoto macro lens with OS (Optical Stabilizer). SRP £649.99

CANON/NIKON/SONY FIT

**£319.99**

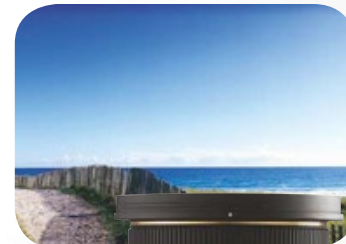


### SIGMA 10-20MM F3.5 EX DC HSM

Ultra wide-angle zoom lens with a large, constant aperture of F3.5, designed specifically for digital SLR cameras. SRP £649.99

CANON/NIKON FIT

**£329.99**



## BRANCHES NATIONWIDE

**BATH** - 01225 462234  
**BRISTOL** (BALDWIN ST) - 0117 929 1935  
**BRISTOL** (BROADMEAD) - 0117 927 6185  
**CHELTENHAM** - 01242 519 851  
**CHESTER** - 01244 326531  
**COLCHESTER** - 01206 573444  
**CHICHESTER** - 01243 531536  
**DERBY** - 01332 348644

**EXETER** - 01392 279024  
**GLOUCESTER** - 01452 304513  
**GUILDFORD** - 01483 504040  
**HEREFORD** - 01432 272655  
**LEAMINGTON** - 01926 886166  
**LINCOLN** (HIGH ST) - 01522 528577  
**LINCOLN** (SILVER ST) - 01522 514131  
**LONDON** (STRAND) - 0207 3790200

**MANCHESTER** - 0161 834 7500  
**NEWCASTLE** - 0191 213 0060  
**NORWICH** - 01603 612537  
**NOTTINGHAM** - 0115 941 7486  
**PLYMOUTH** - 01752 664894  
**PORTSMOUTH** - 023 9283 9933  
**READING** - 0118 9592149  
**SALISBURY** - 01722 335436

**SOUTHAMPTON** (CIVICTY) - 023 8033 1720  
**SOUTHAMPTON** (HIGH ST) - 023 8022 1597  
**TAUNTON** - 01823 259955  
**WINCHESTER** - 01962 866203  
**WORCESTER** - 01905 22314  
**OPENING TIMES:**  
Monday—Saturday 9am—5:30pm  
Selected stores open Sunday - please check for details.

**UK MAIL ORDER:** Next day delivery available from all LCE branches. Free postage on all orders over £50. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

# [www.LCEgroup.co.uk](http://www.LCEgroup.co.uk)





# WANTED FOR CASH Exclusively... **Nikon** HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

**Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses**

Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

Grays of Westminster  
– Exclusively... **Nikon**  
40 Churton Street, Pimlico  
London SW1V 2LP



[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



## Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

### Free Collection

Contact Jonathan Harris for an immediate quote:  
[info@worldwidecameraexchange.co.uk](mailto:info@worldwidecameraexchange.co.uk)  
or phone 01277 631353

### Same-day Payment

Looking to buy? Please visit our website:  
[www.worldwidecameraexchange.co.uk](http://www.worldwidecameraexchange.co.uk)

# Collectable Cameras Simon & Julie Chesterman

4x5 120mm f6.8 Schneider Angulon lens.....£99	Minox model B, subminiature for 8x11 with case & chain.....£59
4x5 Graflex 120 roll holder, 6x9 on 120 works, small repair.....£25	Miranda Bayonet 135mm f2.8 Miranda ED lens. Excellent.....£25
Agfa Karat 36. For 24x36 on 35mm film, With f2 Xenon.....£49	Miranda Bayonet 21mm f3.8 Auto Miranda lens. Excellent.....£149
Balda Baldina, 35mm crf. 2.9 Radionar / Prontor SVS.....£25	Miranda Bayonet 35mm f2.8 Auto Miranda lens. Very nice.....£25
Billingham 225 outfit case in Tan Nytex, VGC.....£89	Miranda Bayonet 80-200mm f3.5 Miranda EC Zoom lens.....£35
Billingham Hadley Small in tan Fibrenyte Canvas VGC.....£79	Miranda RE-II SLR, chrome, with 50mm f1.8 EC lens.....£49
Bronica EC / S2 / S2A / C 150mm f3.5 Zenzanon lens.....£69	Miranda Screw mount 135mm f3.5 F.C. Lens.....£19
Bronica EC / S2 / S2A / C 40mm f4 Nikkor-D lens.....£349	Miranda Sensorx, rare Black + 50 f1.8 Auto Miranda lens.....£69
Bronica EC / S2 / S2A / C 50mm f3.5 Nikkor-H lens.....£119	Miranda Waist Level Finder. For models with slide-in finder VGC.....£12
Bronica EC / S2A etc fit set of ext. tubes. Nr mint boxed.....£25	Nikon AF 35-80 f4-5.6 D F Nikkor. VGC.....£29
Bronica EC / S2A etc fit Vivitar MC 2X teleconverter.....£29	Nikon AH-3 tripod mount adaptor. VGC.....£19
Bronica EC 45 degree prism finder model C, VGC.....£59	Nikon Ai fit 24mm f2.8 Sigma Filtermatic Multi-Coated lens.....£49
Bronica ETR / S / Si 150mm f3.5 MC lens. VGC.....£79	Nikon D1X body. Fully working, with charger etc.....£139
Bronica ETR / S / Si 150mm f3.5 MC lens. VGC.....£69	Nikon F5 body, fully working, no functional issues.....£179
Bronica S2A roll film holder. Silver. 6x6 on 120/220.....£29	Nikon FG body. Chrome. Good condition, fully working.....£39
Brooks Plaubel Veriwide, 6x9, 47mm Super Angulon.....£799	Nikon FG-20 body. Chrome. VGC, fully working. New seals.....£49
Canon 7 Ever Ready Case. Black leather. Good and solid.....£19	Nikon FM2 body. Chrome. Nice user body.....£89
Canon Canonet 28, with 40mm f2.8 Canon lens. VGC.....£49	Nikon Lite Touch Zoom 70WS AF zoom compact camera.....£19
Canon Clip On Light Meter, to fit on top of VI-T. Working.....£29	Nikon Macro Speedlight SB-21, with F3 power pack AS-12.....£89
Canon Dial Rapid for 24x18 in Rapid cassettes. VGC.....£99	Nikon Macro Speedlight SB-21, with power pack AS-14.....£69
Canon EF 35mm f2 Mk1 for EOS film / Digital, excellent.....£149	Nikon MC30 remote release.....£15
Canon EF body. Overall VGC and working well.....£99	Nikon non Ai 21mm f3.8 Soligor wide angle lens. VGC.....£89
Canon EF-S 18-55mm f3.5-5.6 II for DSLR.....£39	Nikon Speedlight SB-24, in VGC + case SS-24.....£25
Canon FD 100-200mm f5.6 S.C. zoom lens. Vgc.....£29	Nikon Speedlight SB-26, good condition, with case.....£39
Canon FD 35-70mm f4 lens. Near mint, boxed, with caps.....£29	Olympus Mju 1 AF compact, 35mm f3.5 Zuiko boxed.....£29
Canon FD 80-200mm f4 FD bayonet lens.....£29	Olympus OM black real leather ever ready case. VGC.....£29
Canon FD fit 400mm f5.6 Sigma Telephoto lens Grey finish.....£69	Olympus OM fit 135mm f2.8 Vivitar Macro lens VGC.....£129
Canon FD fit 70-300mm f4.5-5.8 Carl Zeiss Jenazoom II.....£29	Olympus OM fit 90mm f2.8 Vivitar Macro lens VGC.....£139
Canon LTM (39 screw) 13.5cm f4 Serenar lens. c.1948.....£59	Olympus OM soft case, to suit OM bodies.....£12
Canon Sure Shot Z135. Metal bodied AF zoom compact.....£25	Olympus OM T10 macro ring flash, with T Power Control 1.....£79
Changing bag, like new, small-medium size.....£15	Olympus OM T32 flash, Nice example, working well.....£29
Contax / Yashica fit Macro Bellows. Nice set, in VGC.....£29	Olympus OM Winder 2. Good condition working well.....£29
Contax / Yashica fit Macro Bellows. Nice set, in VGC.....£29	Olympus OM-10 body, a very clean example working well.....£29
Contax 139 winder, VGC.....£25	Olympus OM2-n, chrome, with 50mm f1.8 Zuiko lens.....£59
Contax 167MT + Tokina SD 28-70mm f3.5-4.5 Zoom lens.....£79	Olympus Pen EE-3 half frame, with 28mm f3.5 Zuiko lens.....£29
Contax TLA-30 flash. Excellent condition with Pouch.....£35	Pearl River TLR camera, for 6x6 on 120 film. Knob wind.....£49
Coronet Camera. Rare outfit for children with developing kit.....£49	Pentax Copipod close focus copy stand set. VGC, cased.....£29
Coronet Vogue bakelite folding camera. For 127, with case.....£59	Pentax fit Pentacorn Magnifying angle finder. V Nice.....£19
Darkroom Schneider 50mm f4 Componon lens. Nr mint box.....£39	Pentax K 100m f4 SMC Macro (Non M) excellent.....£109
Darkroom: 50mm f2.8 Rodenstock Rodagon lens. Excellent.....£39	Pentax K 200mm f4 SMC Pentax lens (not M) Excellent.....£49
Ensign Cupid camera. Charming and unusual camera.....£49	Pentax K 28mm f1.9 Vivitar Series 1, Rare, VGC.....£169
Ensign Ensignette, No.1 Aluminium model. Good condition.....£25	Pentax K 55mm f1.8 SMC (Non M) excellent.....£35
Ensign Ensignette, No.2 Aluminium model. Good condition.....£29	Pentax K Rear Converter K T6-2X, excellent condition.....£39
Ensign Folding Rollfilm camera, Postcard size and VGC.....£29	Pentax K7 DSLR, with 18-55 SMC Pentax DA lens, boxed.....£229
Ensign Midget, model 33. VGC with slip case.....£39	Pentax KA 28-80mm f3.5-4.5 Zoom lens.....£29
Ensign Selfix 820. 6x9 or 6x6 on 120. 105/3.8 Ross Xpres.....£69	Pentax KA 35-70mm f3.5-4.5 SMC-A zoom lens. V nice.....£29
Epson Stylus Photo R3000 A3 printer + lots of A3 paper.....£329	Pentax LX FE-1 Waist Level Magni-Finder. Near Mint.....£69
Fed 3, crf camera for 35mm, with 52mm f2.8 N-26m lens.....£39	Pentax LX System Finder FB-1+ Action Eyepiece FC-1.....£79
Fed type 1a / 1b Transitional model. Serial number 7099. + 50/3.5 Fed lens no.6955. Mid 1935. Rare, call for details.....£299	Pentax MX, chrome body only, user condition, new seals.....£49
Gossen Sixtar 2 meter. Late all black model. In VGC.....£29	Pentax P30, with 50mm f2 SMC Pentax-A lens. Excellent.....£49
Gossen Lunasix 3 meter, in grey finish. VGC with case.....£29	Pentax Ref Converter, right angle finder, fits SV, S1a etc.....£29
Hasselblad fit 2x Converter, Vivitar. Near mint, cased.....£49	Petri Flex fit 28mm f3.5 Petri CC Auto lens. Scalloped.....£29
Hasselblad narrow leather neck strap, VGC.....£19	Practica Bayonet Macro Focus slide 961 344 mint, boxed.....£29
Hasselblad Pistol grip, suits most F and C models. VGC.....£25	Quantum Turbo 2x2 power pack: boxed, exc++ nikon lead.....£99
Heydel Aktino Photometer, A lovely extinction meter cased.....£29	Ricoh Mate CRF for 35mm. With 45/ f2.8 Riken lens. mint.....£39
Horseman VH / VH-R lens board, Copal 0 size.....£19	Rolleiflex Bay 1 Filters, Yellow, Light Green, Green, Orange, Red, Pale Blue. Price Each.....£15
Horvex 3 light meter. (selenium cell), Super, boxed.....£19	Rolleiflex Bayonet 1 lens hood in back bakelite keeper, vgc.....£25
ITT Binocular camera. Photo Binocular 110.....£25	Rolleiflex Bayonet 1 Rolleiinar 1 close up set, lovely, cased.....£29
Kiev / Contax fit 135mm f4 Jupiter 11 lens. In silver finish.....£29	Rolleiflex Bayonet 1 Rolleiinar 2, 3 part close up set, lovely.....£29
Kiev / Contax fit 135mm f4 Jupiter-11 lens, silver, keeper.....£35	Rolleiflex Bayonet 2 lens hood, near mint, nice quality.....£25
Kiev / Contax fit 85mm f2 Jupiter-9 lens. Silver VGC.....£79	Rolleiflex Bayonet 2 Rolleiinar 1 close up set, VG, cased.....£39
Kirn SF finder. For 135mm frame. (like Voigtlander Kontur).....£29	Russian multi turret finder. Frames for 28, 35, 50, 85, 135.....£45
Kodak Bantam f4.5 with case, instructions.....£29	Sony Minolta fit 28-70mm f2.8-2.8 Tokina AT-X Pro, lovely.....£239
Kodak Beau Brownie. 6X9, black / maroon Very pretty VGC.....£49	Stereo Coronet 3-D stereo bakelite camera, for 127 film.....£39
Kodak Beau Brownie. 6X9, black and maroon.....£39	Stereo Coronet 3D camera. Black bakelite. VGC.....£49
Kodak no.2A brownie in Blue covering. 6.5x11 on 116 VGC.....£19	Stereo Realist. 35mm CRF. 35mm f2.8 David White lenses.....£249
Kodak Pony 135, french model. 4.5cm f3.5 Angenieux lens.....£49	Stereo Realist. 35mm CRF. 35mm f3.5 David White lenses.....£99
Kodak Retina C fit 35mm f5.6 Schneider Curtagon.....£39	Stereo: Ilco Stereo Rapid. 35mm CRF. 35/ f2.8 Cassariss.....£129
Kodak Retina Reflex / IIS fit 135 f4 Tele Xenar lens. Super.....£29	Tamron Adaptall 2 mount 28mm f2.8 BBAS MC.....£25
Kodak Retina Reflex / IIS fit 28 f4 Curtagon lens. Superb.....£59	Tasei Welmy Six, for 6x6 on 120. 75mm Teroniar lens.....£35
Kodak Retina Reflex / IIS fit 35 f2.8 Curtagon lens. Lovely.....£39	Teraoka Auto Terra Super. A spring Drive CRF for 35mm. With 45mm f1.8 Zunow lens. Very uncommon.....£119
Kodak Retina Reflex / IIS fit 85 f4 Tele Arton lens, lovely.....£69	Topcon RE / Super D etc. Black 6.5x Magnifying finder.....£39
Kodak Retina Reflex / S mount 135mm f4 Tele Xenar.....£39	Topcon RE / Super D etc. Black prism finder. Nr mint cased.....£49
Kodak Retina Reflex fit 200mm f4.8 Tele Xenar lens. Black.....£89	Topcon RE / Super D etc. Black Waist Level finder. Nr mint.....£29
Kodak Retina Reflex fit slide copying set. VGC.....£19	Topcon RE 135mm f2.8 RE Topcor lens. Late all black.....£29
Kodak Retina Sports Finder, VGC cased.....£25	Topcon RE 35mm f2.8 RE Topcor lens. Late all black. VGC.....£39
Kodak Vollaenda 620. 10.5cm f4.5 Kodak lens in Compur.....£29	Topcon RE 3x Teleconverter, Auto-Teleplus. Excellent.....£15
Konica AR 28mm f3.5 Hexar AR lens. Super example.....£19	Topcon RE Auto-Ring extension tube, near mint, boxed.....£10
KW Praktina FX SLR, wit 58m f2 CZJ Biotar f2 lens.....£69	Topcon RE Automatic Extension Tube nr mint boxed.....£10
Leica APDOO self timer accessory. Near mint, boxed.....£29	Topcon RE Magnifier, screws into prism eyepiece. Boxed.....£10
Leica APDOO self timer accessory. VGC, cased.....£25	Topcon RE Super, with 5.8 f1.8 RE Auto-Topcor, meter us.....£59
Leica Bakelite keeper for 9cm Elmar lens. Pre War. VGC.....£19	
Leica FIKUS variable lens hood. For A36 Elmar lenses.....£29	

We are always keen to purchase collections  
however large or small. Instant decisions and fair  
prices paid. Please ring us now...



You are welcome to visit our  
showroom to browse our  
huge collection - please ring  
us before travelling for an  
appointment



Leica FISON lens hood for 5cm Elmar. Satin chrome boxed.....£49	Topcon RE Variable macro extension tube.....£19
Leica FOKOS chrome rangefinder, post type, no foot.....£49	Topcon RE200 SLR. Chrome. With 50mm f1.8 GN Topcor.....£49
Leica L39 35mm Elmar fit lens hood. Nice vintage, not Leitz.....£15	Topcon Super D chr + 58 f1.4 AUTO Topcor RE. LOVELY.....£199
Leica L39 screw mount 35mm f2.8 Jupiter-12 lens. Silver.....£49	VN Press camera. Strut Folding 4X5, 6" f4.5 Ross Xpres.....£169
Leica M / Screw Telemore 2x converter + finder mint, box.....£149	Voigtlander Kontur finder, for 35mm frame on 24x36.....£29
Leica POC1 yellow no. 2 filter for 9cm Thambar boxed.....£25	Voigtlander Bessa 1, for 6x9 on 120. With 105mm Vaskar.....£69
Leica POOW Green filter for 9cm Thambar lens boxed.....£25	Voigtlander Bessamatic SLR + 50mm f2.8 Color-Skopar X.....£69
Leica R3 Safari. Green + matching 50/2 Summicron Nice.....£549	Voigtlander Prominent fit 150/4.5 Super Dynaron V.Rare.....£199
Leica R Macro Extension tube set no. 14158.....£25	Walz Envoy, 35mm CRF, with 4.8cm f1.9 lens Nice camera.....£49
Leica VIDOM zoom viewfinder, chrome 35-135 markings.....£39	Weimarlux light meter, in white, with red case. Works well.....£15
Leica VIOOH zoom viewfinder. Straight Slide version.VGC.....£59	Welta Perle camera, 6x4.5 on 120 Radionar lens.....£29
Leica WINTU right angled finder. Chrome, VGC.....£49	Welta Weltini, curved top, CRF. With 5cm f2 Xenon lens.....£49
Macro Focus Rail. Pentacorn. Very solid and well made.....£15	Weston Euro Master light meter. VGC, case, invercone.....£49
Mamiya 645 120 back for Super / Pro TL. With 120 insert.....£35	Weston Master III, exceptional set, with invercone, case.....£29
Mamiya 645 210mm f4 Sekor C lens. Near Mint, boxed.....£99	Weston Master V meter. VGC case, cone, lanyard.....£39
Mamiya 645 fit Vivitar MC 2x Teleconverter. Near mint.....£29	Virgin Edinex, with 5cm f2.8 Steinheil Cassar in Compur.....£35
Mamiya 645 Super motor wind accessory, works well.....£39	Yashica Bayonet 1 Close Up Set No.2, for TLR use.....£19
Mamiya C330 Professional body. Good / Used condition.....£99	Zeiss Icarex fit 35mm f2.8 "Icarex BM Wide Auto" Japan.....£29
Mamiya RB67 Pro S outfit: with WLF, 90 f3.8 lens, 6x7 120 back, 220 S bk, 220 SD back, 120 6x4.5 back, Pola back.....£299	Zeiss Ikon "Baby Box" Tengor. For 3x4 on 127 film.....£19
Minolta AF 28-85mm f3.5-4.5 Zoom lens. nice quality.....£49	Zeiss Ikon "Baby Ikonta" 520/18, 5cm f3.5 Zeiss Tessar.....£59
Minolta AF 35-105mm f3.5-4.5 Zoom lens. nice quality.....£49	Zeiss Ikon Baldwin Box, 51/2. 6x9 on 120 film. c.1935.....£25
Minolta AF 50-200mm f4.5-5.6 Zoom lens. nice quality.....£49	Zeiss Ikon Chrome Box Tengor, 56/2. 6x9 on 120 film.....£29
Minolta Auto Winder G, Near mint condition, boxed, case.....£25	Zeiss Ikon Film cutting template. For Contax, like ABLOn.....£59
Minolta Autocord (Bayonet 1) Lens hod Genuine Minolta.....£19	Zeiss Ikon Icarette 551/2, convertible for 69 on 120/Plates.....£29
Minolta Dynax 7 body VGC.....£79	Zeiss Ikon Ikonta 35 522/24. Folding 35mm. f3.5 Novar.....£39
Minolta Dynax 9 body VGC.....£149	Zeiss Ikon Ikonta 520. 6x4.5 on 120. f3.5 Tessar / Compur.....£39
Minolta Dynax 9000AF body VGC, tiny LCD bleed.....£39	Zeiss Ikon Ikonta 521. 6x6. 7.5cm f3.5 Novar in Compur.....£39
Minolta Hi-Matic G. Zone focus 35mm compact, 38mm f2.8.....£19	Zeiss Ikon Ikonta 521/16. 6x6 7.5cm f3.5 Novar in Compur.....£39
Minolta MD 35mm f2.8 lens excellent.....£49	Zeiss Ikon Ikonophot light meter. VGC and working well.....£29
Minolta Minoltacord (1950's) Very nice early TLR.....£99	Zeiss Super Ikonta D 530/15. 6.5x11 on 616, Lovely.....£119
Minolta X-300 body, silver. VGC and working well.....£35	Zenit L39 screw SLR mount 135mm f4 Jupiter 11 lens.....£25
Minolta X-700 + 50/1.7 VGC.....£59	Zenith 80, 6x6 SLR. Nice cased set.....£129
Minox CD 25 APS compact camera. 25/f4 Minotar lens.....£19	Zorki C (Zorki S). With 5cm f3.5 Industar 22 lens.....£39

Many More items at: [www.collectablecameras.com](http://www.collectablecameras.com)

Insured P&P usually between £3 and £11.

MILL HOUSE, BARMBY ON THE MARSH,  
EAST YORKSHIRE, DN14 7HQ

Tel: 01757 638649 (10am-7pm) Mobile: 07970 630287

Email: [sales@collectablecameras.com](mailto:sales@collectablecameras.com)



Mail order specialists. Visitors welcome by appointment.



Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange  
[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101

# Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for **cash** or an upgrade
- ✓ **Free collection** from anywhere in the EU
- ✓ **Free next working day delivery** on part exchange orders
- ✓ We buy most modern photographic equipment



**FREE**

## Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



## We Arrange Collection

On a suitable day for you, at no extra cost.



## You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.





# Amateur Photographer CLASSIFIED

## Camera Fairs

### Wolverhampton Camera Fair Sunday, 16th October

8.30am – 2.00pm. Wolverhampton Racecourse,  
Dunstall Park, Gorsebrook Road, Wolverhampton WV6 0PE

Featuring a huge range of photographic equipment including both digital and film cameras, vintage and collectable cameras, as well as a large selection of lenses, accessories, flash, filters, tripods, cases, film, darkroom supplies, etc. etc. Many bargain tables with prices starting at under £2. Several major dealers attend every event. There's cash waiting for your old and unwanted equipment, so bring it along to sell or part exchange.

[www.camfair.co.uk](http://www.camfair.co.uk)

Admission 8.30-10am £7.00  
After 10am £3.50  
Stalls from £35 per table  
Contact Russell on: 07710 744002  
Or find us on Facebook



teddingtonphotographic  
New and used photographic specialist

BUY & SELL QUALITY  
USED PHOTOGRAPHIC  
EQUIPMENT

020 8977 1064

[www.teddingtonphotographic.com](http://www.teddingtonphotographic.com)

### FROME WESSEX CAMERA & PHOTOGRAPHIC FAIR

Sunday 30th October 2016 at the Cheese and Grain Hall, Market Yard, Frome BA11 1BE.

Early Bird Admission £5 at 8.30am

General Admission £3 at 9.30am-2.00pm,  
Refreshments Available.

Telephone: 07934 634955

[www.fromewessexcameraclub.co.uk](http://www.fromewessexcameraclub.co.uk)

### Black & White processing

Professional B/W Colour Printing.  
Hand Processing all types of films from 35m-5x4  
Develop and Contacts £6.50 each

2 or more film £5.50 each

Develop, 5x7s @ £15 per roll

All printed on genuine b/w, colour papers.

Phone for price list of all services:

01442 231993

Send cheque + £2 pp

All work sent back recorded delivery

Karl Howard, 16 Chalfont Close,  
Hemel Hempstead, Hertfordshire, HP2 7JR

### KAREN WILLSON, BRISTOL

Superior quality processing & printing.

Tel: 01179 515671

[www.kwfilmprocessing.co.uk](http://www.kwfilmprocessing.co.uk)

## Cameras For Sale

### MALCOLM TAYLOR FOR CLASSIC LEICA SALES & REPAIRS SERVICE

Good stock of used Leica bodies, lenses and accessories available. Fully equipped workshop on premises for repair and service of your classic Leicas, R/F Nikons and Canons including accessories and lenses and also vacuum coating facilities. Please enquire. M8-M9 Bit coding of lense ASK.

Upper Lye Farm, Aymestrey, Hereford, HR6 9SZ

Tel: 01568 770542

## Wanted

Peter Loy  
COLLECTABLE CAMERA SPECIALISTS



CAMERA COLLECTIONS  
**WANTED**

Call us: 020 8867 2751  
We can come to you (UK & Europe)

[www.peterloy.com](http://www.peterloy.com)

## WANTED FOR CASH OR COMMISSION

**Film Cameras:** Leica M, Leica R6-2/R8/R9, Leica Screw Leica copies, Nikon Rangefinder, Nikon F6/F5/F2H/F2T Canon F1, Contax RTSII/RTSIII/RXII/S2/N1/G1/G2/T/T2/T3 Contax 645, Bronica RF645/GS1/SQAi, Fuji 6x7/6x9/6x17 Hasselblad, Rolleiflex TLR, Rollei SL66/SL66E/SL66SE Konica Hexar, Mamiya 6/7/RZ67/645AFD, Pentax 67 Plaubel 670/W67/69W, Konica Hexar, Voigtlander Bessa Alpa, Compass, Ducati, Ektra, Foca, Gami, Ilford Witness Rectaflex, Robot, Tessina, Zeiss Contarex/Contax/Tenax

**Digital:** Medium/High-End Nikon, Canon EOS, Sony, Fuji Leica M-Series/S-Series/X-Series/DMR/Q/SL Typ 601 Hasselblad H-Series, Pentax 645D/645Z, Phase One, Leaf

**Panoramic:** Hasselblad XPan, Linhof Technorama etc

**Large Format:** Arca, Ebony, Horseman, Linhof, Sinar etc

**Unusual Lenses:** Angenieux, Astro Berlin, Boyer Cooke, Dallmeyer, Goerz, Kilfitt, Kinoptik, Meyer, Old Delft Pasoptik, Ross, Som Berthiot, Taylor Hobson, Zunow etc

**Binoculars:** Leica, Zeiss, Hensoldt, Opticron, Swarovski

Contact us now for our best price. Estate sales welcome.

We can arrange free collection from you and delivery here for transactions over £500.

Tel: 01736 719461 Fax: 01736 719538

Email: [pwalnes@truemesh.com](mailto:pwalnes@truemesh.com) Website: [www.peterwalnes.com](http://www.peterwalnes.com)  
Peter Walnes, PO Box 332, Penzance, Cornwall TR18 9DP

## Amateur Photographer

## Accessories

### PROPHOTOPRINTS Large Format Print & Canvas Wrap Specialists

Hahnemühle  
FINE ART PAPERS  
Photo Rag® 308gsm  
Matt Fine Art – Smooth  
German Etching 310gsm  
Matt Fine Art – Textured  
Photo Rag® Baryta 315gsm  
Glossy Fine Art – High Gloss

#### FUJIFILM

FUJIFILM  
FUJI POSTER  
PRINT PAPER  
Fuji Satin 270gsm  
– Semi-Matt  
Fuji Glossy 240gsm  
– Slightly Shiny  
10"x8" to 60"x43"



[www.prophotoprints.co.uk](http://www.prophotoprints.co.uk)

ProAm  
IMAGING

ProPhotoPrints, 1 Market Arcade, Halifax HX1 1NX.

(T) 01422 354008 (E) [info@prophotoprints.co.uk](mailto:info@prophotoprints.co.uk)

A2 Poster £7.25 LOW PRICES A2 Fine Art £13.75

EXCEPTIONAL QUALITY • SENSATIONAL PRICES • SPEEDY SERVICE

ProAm  
IMAGING

Multi Award Winning Service



Scores  
MAX  
25 OUT OF 25  
Value For Money

Group Test of Labs...  
Advanced Photographer

EXAMPLES OF OUR LOW  
VAT INCLUSIVE PRICES

8x6" 12x10" 18x12"  
30p 75p £1.25

ProAm Imaging Ltd. 17, Northgate, Bradford. BD1 3JR.

(T) 01274 723622 (F) 01274 735389 (E) [sales@proamimaging.com](mailto:sales@proamimaging.com)

Please visit our website for full details of how to register and easily prepare your files for printing

[www.proamimaging.com](http://www.proamimaging.com)





# Final Analysis

**Roger Hicks considers...**

'Luthier's Work-Bench', 2016, by Martial Spessardi



© MARTIAL SPESSARDI / WWW.SPESSARDI-LUTHIER.COM

**M**artial Spessardi is a luthier: a maker of stringed instruments ([www.spessardi-luthier.com](http://www.spessardi-luthier.com)). His concert violins take at least a year to build, to allow for the variations in the wood caused by the seasons, and go for €10,000 (about £8,500 or \$11,000). But he is also a photographer. I saw this picture at his exhibition at the Arles photo festival in France in 2016, and asked if I could use it.

It is not perfect. The light is a little too 'hot' on the right, and the numbers on the vernier caliper are all but blown. A little less exposure, together with a stronger bounce (reflector) on the left would have helped – probably the old classic of aluminium foil roughly crumpled, then equally roughly smoothed out and backed with cardboard. On the other hand it is so evocative that its flaws hardly count.

Several things contribute to the magic of this picture. The tools are a wonderful mixture of ancient and modern, expensive and cheap: the brass-bound square, the

yellow plastic clothes pegs. The drawing on the left recalls da Vinci's notebooks, and the wood shavings everywhere speak strongly of a work in progress: a still life seen and captured. For me, one of the most important compositional features is the empty space in the middle of the picture: a true workbench, no matter how cluttered, always has to have some clear space so that you can work on it.

## A realistic image

This is a large part of why I chose the picture. We've all seen lots of workbench images and many of us will have tried to set them up, especially with antique tools. Most of us will have failed, because we just can't make convincing clutter. Also, we try too hard. Those yellow clothes pegs don't fit our preconceptions. Nor, probably, does the vernier caliper. But that's the real world; the way things are, rather than as we would like to imagine them.

The real world is not necessarily more convincing than our imagination.

## 'The empty space in the middle is one of the most important features'

Arguably, this is what art is about: bringing the real world closer to our imagination. On the other hand, there is an old saying among natural history photographers: biologist first, photographer second. Something rather similar, I suspect, applies here: luthier first, photographer second. Or, at the very least, woodworker first, photographer second. This picture explained to me why I have never made anything as successful from a similar subject. I don't know wood well enough, or even trust it very much. My late father was a marine engineer. He understood iron and steel, brass and bronze, and white metal. What little I learned about such things, I learned from him. I never learned anything about wood. But Martial Spessardi has just taught me a great deal.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Philip Collier.**





## Save up to £200 when buying selected Panasonic cameras & lenses

### Panasonic LUMIX GX80

#### Shoot, Select and Save with 4K Photo.

Capture those Unmissable Moments and preserve life memories and experiences that happen in fleeting moments. The LUMIX GX80 reacts as quickly as you do.

For today's interchangeable lens camera enthusiasts - or anyone looking for a lighter, newer more intelligent alternative to bulky DSLRs - consider the Panasonic GX80 which delivers an impressive, no-compromise performance.

Nearly half the size of most DSLRs, the GX80 delivers impressive large sensor performance in the most compact camera system ever designed by Panasonic. Image stabilization is top of its class with the new 5-axis in-body I.S., available in either photo or video recording modes.

Camera purists will enjoy the familiar quick-access thumbwheel controls and integrated 2,764k-dot eye-level electronic viewfinder, plus a tilting LCD display for greater flexibility in difficult shooting angles. Modern enthusiasts will love the Wi-Fi mobile control and next-generation flexibility that 4K Video, 4K PHOTO and 4K Post Focus modes bring to the creative experience.



Panasonic's 4K Photo feature lets you capture the perfect 'unmissable' moment by selecting a frame from a video sequence in camera, and saving it as an individual high-res image. Simply shoot, select and save.



Featuring a Live View Finder (LVF), perfect for framing your shot and capturing every detail you're looking for. The LVF boasts 2,764k-dot equivalent high resolution and approximately 100% colour reproduction for high visibility under any circumstances.



16.0  
MEGA  
PIXELS

4K  
PHOTO

3.0"

IS

4K

EDITOR'S CHOICE

Body only **£409.00\*** + 12-32mm **£549.00\***

+ 12-32mm + 35-100mm **£629.00\***

\*Prices include £100 cashback claimed from Panasonic UK.  
Offer available 11.10.2016 - 09.01.2017. T&Cs apply

### Panasonic LUMIX G7

Never miss a moment

16.0  
MEGA  
PIXELS

4K  
PHOTO



**£70**  
cashback!

+14-42mm **£429.00\*** +12-60mm **£479.00\***  
+14-140mm **£624.00\***

\*Prices include £70 cashback claimed from Panasonic UK.  
Offer available 11.10.16 - 09.01.2017. T&Cs apply.

### Panasonic LUMIX GX8

Unprecedented picture quality

20.3  
MEGA  
PIXELS

4K  
PHOTO



**£100**  
cashback!

Body only **£669.00\*** +14-42mm **£679.00\***  
+12-60mm **£769.00\***

\*Prices include £100 cashback claimed from Panasonic UK.  
Offer available 11.10.16 - 09.01.2017. T&Cs apply.

### Panasonic LUMIX GH4R

Photos to impress, 4K photos to inspire

16.0  
MEGA  
PIXELS

4K  
PHOTO



**£100**  
cashback!

Body only **£899.00\*** +14-140mm **£1,249.00\***  
Add the DMW-BGGH3 battery grip for only £209.97

\*Prices include £100 cashback claimed from Panasonic UK.  
Offer available 11.10.16 - 09.01.2017. T&Cs apply.

## Purchase selected lenses with any G-series camera listed above & claim up to an extra £100

Panasonic 12mm  
f/1.4 Asph.



**£100**  
cashback!

In stock at **£1,099.00\***

\*£100 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic Leica 25mm  
f/1.4 Asph.



**£20**  
cashback!

In stock at **£429.00\***

\*£20 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic Leica 42.5mm  
f/1.2 Asph. O.I.S



**£40**  
cashback!

In stock at **£1,059.00\***

\*£40 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic Leica 45mm  
f/2.8 Asph. O.I.S



**£40**  
cashback!

In stock at **£489.00\***

\*£40 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic 7-14mm  
f/4.0 Asph.



**£40**  
cashback!

In stock at **£729.00\***

\*£40 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic 12-35mm  
f/2.8 Asph. O.I.S



**£40**  
cashback!

In stock at **£699.00\***

\*£40 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic 35-100mm  
f/4.0-5.6 O.I.S



**£40**  
cashback!

In stock at **£259.00\***

\*£40 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic 45-150mm  
f/4.0-5.6 Asph. O.I.S



**£20**  
cashback!

In stock at **£179.00\***

\*£20 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic 45-175mm  
f/4.0-5.6 O.I.S



**£20**  
cashback!

In stock at **£279.00\***

\*£20 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

Panasonic 100-300mm  
f/4.0-5.6 O.I.S



**£20**  
cashback!

In stock at **£379.00\***

\*£20 cashback when bought with a selected G-series camera between 11.10.16 & 09.01.17

For even more Panasonic products at low prices, visit us in store, online or call 01444 23 70 70



# D3400



## I AM WHAT I SHARE



**I AM THE NEW NIKON D3400.** Impress your friends and family with stunning Nikon image quality, thanks to my large 24.2 MP sensor and versatile NIKKOR lenses. I use Nikon's SnapBridge app to automatically transfer images via Bluetooth® to your compatible smart devices\* as you take them. I make sharing your high quality images easier than ever. I am what I share. [nikon.co.uk](http://nikon.co.uk)

The Bluetooth® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. Android® and Google Play® are trademarks of Google Inc.

\*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon SnapBridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store.

*At the heart of the image*

